

# APOLLO

## THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

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A tallboy veneered with finely figured walnut, surmounted by a fretted cornice; the corners of the upper portion are canted and fretted. In original condition including the handles. Circa 1740.

Dimensions: Height 5 ft. 9 ins., Width 3 ft. 7 ins., Back to front 1 ft. 11 ins.





CHRIST WITH THE CROSS

By EL GRECO

*In the possession of Tomas Harris, the Spanish Art Gallery, 6, Chesterfield Gardens, W.1*



# CHRISTIAN ART NOW

BY THE EDITOR

*The subject of this article was prompted by an exhibition of Christian Art, organised by the Curator of the Harris Museum and Art Gallery, Preston. This exhibition continues until Christmas.*



Fig. I. "RESURGAM" By GLYN W. PHILPOT  
Lent by Miss D. Philpot  
"Christianity in Art" Exhibition

THE Christian Faith has not the authority of its Founder for connecting Art with the practice of its religion. Unlike Solomon, Christ had no use for men "cunning to work in gold and in silver and in brass and in iron and in purple and crimson and blue." It was only when the Faith became organised as an instrument of temporal government that the "cunning men" were wanted by the Church.

When we consider Christian Art from these beginnings onward we grow more and more aware that it became transcendental in character in the degree in which Faith itself became obscure. So long as Christians thought of the Almighty as a venerable old man whom they would have to meet face to face on Judgment Day; so long as to them Heaven was a geographical concept from which winged angels came down when they were sent to deliver their message; so long as anyone might expect to meet the Devil round the next corner, Christian Art was truly religious. What has

been termed "the Age of Faith" was nevertheless a time when man believed his own eyes; but his own eyes could not very clearly distinguish between fact and fancy and he was as frightened of a picture of Hell as he would have been by Hell itself. Christian Art thus remained good and genuine only so long as the artist believed in the actuality of his visions. It culminated when the Age of Reason began and quickly declined as that age progressed; for Renaissance Art is philosophical and scientific in its essence, not religious. It inquires curiously not only into the beauty of nature but also into the nature of beauty—things with which the Faithful were quite unconcerned.

The Age of Reason in its turn culminated in the middle of the XIXth century—one could almost give the date, 1859, when Darwin published his "Origin of Species"; or artistically in 1861 when Courbet said: "To-day, following the latest conclusions of philosophy, one is obliged to reason, even in art, and never to permit logic to be vanquished by sentiment. Reason must be everything, man's dominant note . . . in arriving at the negation of the Ideal and all it involves I reach the emancipation of the individual, and finally democracy. Realism is essentially democratic art." Thereafter the Age of Reason began its decline.

Now, whilst Christian subject-matter has continued to be treated by artists since the beginning of the Age of Faith, it is also true that, with certain exceptions which we will here investigate, Christianity in art has deteriorated to the point of negligibility with the progress of the centuries. That form of Christian Art which is now countenanced, if not even favoured, by the Church is almost wholly weak in spirit and trite in execution.

It might be thought that its appeal had correspondingly lessened. Perhaps this is true of the post-War period; but in the decade before the War there was at least one picture that rivalled the perennial popularity of the Sistine Madonna in England. It was a picture



Fig. II. "CHRIST AMONG THE PEOPLE"

Lent by Mrs. V. E. Bellingham Carter  
"Christianity in Art" Exhibition

By VIVIAN FORBES

by an English painter, W. Strutt. It was called "Peace"—or "A Little Child Shall Lead Them" (Isa. xi. 6). It represented a little child leading a lamb and a huge lion and other beasts of the field and the jungle. It was negligible as a work of art, but it sold by the hundred thousand—testifying to the craving for peace amongst the humble.

We should also remember that in the same decade religious subjects by such academic artists as Solomon J. Solomon, Frank Dicksee, Sigismond Goetze, the Hon. John Collier, and others were in their several Academy exhibitions "the picture of the year."

All this happened just before the War, at the tail end of "the Age of Reason." Perhaps, however, one should more truly say, at the beginning of "the Age of Unreason," having regard to the fact that now the subconscious and the irrational are ascending in science and

philosophy, that tyranny is ousting democracy in politics, and that paranoid surrealism marches in the vanguard of art.

Nevertheless Faith, whatever its complexion, Reason and the Subconscious are all realities co-existent with man. Faith was before Jesus, Reason before Adam, and the Subconscious before Behemoth.

So also religious art is a reality when its Faith is real. No artist, however, can by mere volition create a religious work of art; it is not a matter of stepping from one easel to another, or of fashioning marble either in the shape of Venus or that of the Madonna—according to the wishes of a patron; though that was precisely the attitude of the Renaissance artist.

A religious work comes only from an individually religious mind. It may not even have an ecclesiastical theme. Ford Maddox



Fig. III. "MAN'S LAST PRETENCE AT CONSUMMATION IN INDIFFERENCE" By CHARLES SIMS  
Lent by Mrs. William Younger. "Christianity in Art" Exhibition

Brown called Millais's "Blind Girl" "a religious picture and a glorious one."

In this sense Dürer and Grünewald and Greco were *the* religious artists of the XVIth century, but not Titian nor Raphael; Rembrandt, *the* religious painter of the XVIIth century, but not Rubens, nor yet Murillo. There was no religious painter in the XVIIIth century, though Chardin comes near to being one, even in his still lifes. At the end of that century we have, however, in Blake a deeply religious artist; but he was an engraver and an illustrator, rather than a painter. Blake would perhaps deserve the name of surrealist, if his dream world had been less circumscribed by the logic of his beliefs and his conformity with the conventionalities of draughtsmanship of his period. Ford Maddox Brown, more in his picture "Work" than in "Christ Washing St. Peter's Feet," expressed religion in the garb of budding socialism. A more specifically Christian mind was Holman Hunt. The meticulous realism of his "Shadow of the Cross," in itself an act of worship, is in keeping with Courbet's tenet, though the poetic symbolism is not. Still, who shall say that Courbet's

"Ornans Funeral" is not a religious picture? Holman Hunt's "Triumph of the Innocents," however, is not only filled with Christian mysticism, but one of the most remarkable pictorial inventions of the century. Millais's realistic picture of the Holy Family called "The Carpenter's Shop," furiously attacked as vulgar and impious, in its time, shows this artist's much more commonplace mind. There were hardly any other religious painters in the XIXth century, least of all Bouguereau, whose Madonna rivalled in popularity Raphael's Sistine. Jean François Millet, however, was religiously minded, a fact which is less apparent in the "Angelus," which now strikes us as

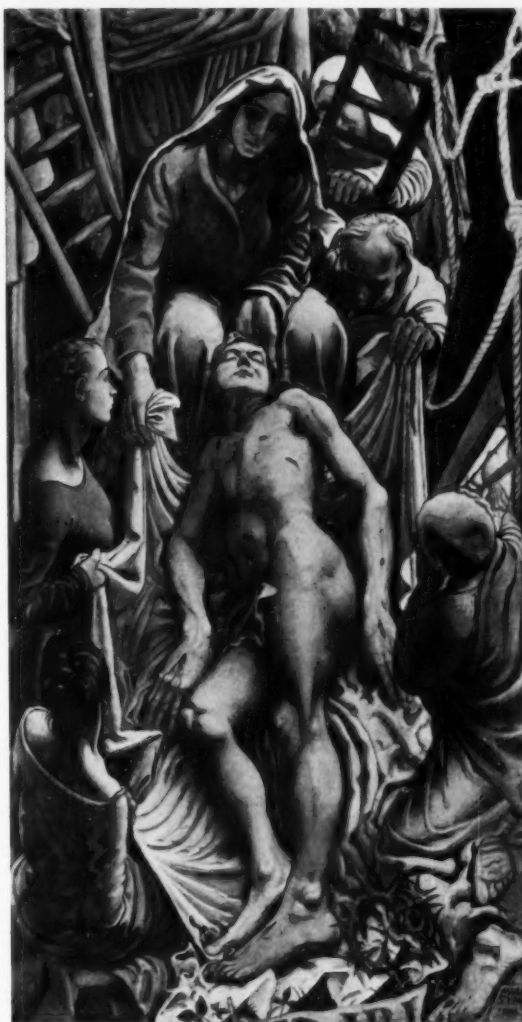


Fig. V. "MOURNING OF CHRIST." By MARK SYMONS  
Lent by Mrs. Symons  
"Christianity in Art" Exhibition





Fig. IV. "CHRIST BEARING THE CROSS"

By STANLEY SPENCER

*From the Painting in the Tate Gallery*

merely sentimental than in such pictures as "The Sower," "The Man with the Hoe." Neither Rossetti, in spite of his several Catholic subject pictures, nor Burne Jones, were religious. Watts, in spite of his many religious themes, was a humanistic allegorist emulating the grand manner of the Renaissance.

We have already commented on the kind of painting that passed for religious art just before the War.

After the War, which is also to say after the arrival of the post-impressionists, some of

our academic painters suffered "a change of heart," which took the form of turning to religious or mystic subject matter as well as a adopting a different technique. In particular this is true of Glyn Philpot and Charles Sims. Though their "religion" was not identical, and Philpot, a Catholic, more specifically Christian. In both cases there was quite manifestly a reaching down into something deeper than their conscious mind, a striving for ultimate realities. That is truly religious painting. More interesting, because perhaps more tormented, was

## CHRISTIAN ART NOW

the reaching down into the depths of his soul by that strange artist Vivian Forbes. Forbes was a close friend of Philpot, whom he, in fact, influenced. Forbes's "Christ Among His People" has the promise of monumental grandeur which, unfortunately, remained unfulfilled. Another more strictly orthodox Catholic was Mark Symons, also recently (1935) deceased. As an ardent believer in the Roman Church he carried on intense street campaigning on behalf of the Catholic Evidence Guild, of which he was first master. As a painter he seems to have been influenced not only by the true pre-Raphaelite painters, but also by their Victorian successors and in addition by post-impressionistic conceptions.

It is a sign of the times, however, that there is in none of this art a hint of Giotto's calm or of Fra Angelico's sweetness; the contrary is true.

Thus also there should be no question that we have in Jacob Epstein's "Ecce Homo" an example of religious art. That a Jew should create a Christian work of art seems only remarkable because we forget that the first Christians were Jews. Epstein's image of the Man of Sorrows is a stumbling block to those who think of Him either as the "Gentle Jesus, meek and mild" of their childhood prayer, or

as a Renaissance Adonis. The Christ is sterner stuff than that, and Epstein's "Ecce Homo" a concrete symbol of this idea. If its form is possibly open to criticism, technical or æsthetic, the work cannot be dismissed as irreligious.

Perhaps there is now no more naïvely Christian painter than Stanley Spencer. Stanley Spencer's mind is obviously abnormal, but—unlike the Surrealists—it is not "paranoic." The sincerity of his "secular" paintings, particularly his landscapes, no one would dispute. It is only in his Christian themes, in which the figures, whether of Christ or of His followers, come in "such questionable shapes" that one is puzzled. However, Stanley Spencer sees visions with his inner eye and dare not correct them with his outer eye, lest they lose their authenticity.

One would not think that out of the abstract and intellectual regions of Cubism and related movements could come a picture so deeply religious in feeling as Picasso's "Guernica." At first sight it seems demented. And it is mad—mad with the unspeakable horror of man's inhumanity to man. It is a frenzied cry from Picasso's heart uttered in the strange language of his art; a cry of outraged humanity, and that—in its most serious aspect—is Christian Art now.



Fig. VI. "GUERNICA."

*At the Spanish Government Pavilion, International Exhibition, Paris, 1937*

*Photo, Roness-Ruan*

By PICASSO



# ANCIENT BELLS OF CELTIC SAINTS

BY ERNEST MORRIS

**P**RESERVED in many places there are portable hand-bells of ancient origin which were held in the highest veneration for many ages by the early Christians of the British, Irish and Scotch churches, but which later on became disused and neglected. These small quadrangular handbells of iron and bronze are most interesting objects of the early Christian period, and various notices that have appeared regarding them show quite plainly that they were regarded with the utmost feeling of veneration.

Stavely, in his "History of Churches," informs us that Welsh and Irish peasantry used to think that bells could perform cures, miracles, &c., and Fosbroke (*British Monachism*, 4to, 429) has collected various notices of the regard in which bells were held amongst them. In the remote ages of the Celtic church, bells were even supposed to have the wonderful powers of locomotion. The bells so highly revered by the British and Irish Christians during the Middle Ages were relics of some or other of the early founders of Christianity in these islands, to whom they had belonged, and which had been preserved ever since the time of the saints in monasteries or other religious houses founded by the saints themselves, or elsewhere kept in the custody of an hereditary keeper. Bells appear to have been used in Ireland as early as the time of St. Patrick (died A.D. 493). They are mentioned in the lives of most of the early saints in the annals of the Four Masters, and in other ancient compositions. In the "Lives of the English Saints" (St. Augustine, p. 35),



Fig. 1. THE KILMICHAEL-GLASSARY SHRINE  
Courtesy of the National Museum of Antiquities, Edinburgh

relating to the practices of the British church on the day of St. Germanus, it states :

"It is important to shew the great antiquity of certain ecclesiastical customs, the origin of which is sometimes referred to a later period. One characteristic of the British church in the Vth century was the great honour paid to the sanctuaries and offices of religion. Every person who met a priest made obeisance to him, and asked for his blessing. Similar marks of respect were also paid to churches, and the appurtenances of Divine worship, such as bells, books and vestments."

Gildas is also said to have sent to St. Brigit, as a token of his regard, a small bell cast by himself.

At the time of the raising of St. Teils to the Episcopal dignity, we are told that "the people presented him with a bell that was more famous than great, more valuable in reality than appearance, because it exceeded every organ in sweetness of sound : it condemned the perjured : it healed the sick : and what appeared more wonderful, it sounded every hour without anyone moving it : until, being prevented by the sin of men, who had rashly handled it with polluted hands, it ceased from such sweet performances."

Cressy, in his "Church History," informs us, "That in the gesta of S. Oudoceus (second Bishop of Llandaff) in the year of our grace 560, crosses and the use of bells were known in the British churches." The following legend about the bell of S. Oudoceus at Llandaff (from *Liber Landavenses*, p. 378) is worth repeating :

"S. Oudoceus, being thirsty after undergoing labour, and more accustomed to drink water than anything else, came to a fountain in the vale of Llandaff,

# ANCIENT BELLS OF CELTIC SAINTS



Fig. II. THE GUTHRIE BELL SHRINE with Bell rusted inside the Shrine  
 Courtesy of the National Museum of Antiquities, Edinburgh



Fig. III. ST. PATRICK'S BELL  
*Courtesy of the National Museum, Dublin*

not far from the church, that he might drink : where he found women washing butter after the manner of the country. Sending to them his messengers and disciples, they requested that they would accommodate them with a vessel that their pastor might drink therefrom, who, ironically, as mischievous girls, said : 'We have no other cup besides that which we hold in our hands,' namely, the butter. The man of blessed memory taking it, formed one in the shape of a *bell*, and he raised his hand that he might drink therefrom, and he drank. And it remained in that form : a golden one, so that it appeared to those that beheld it to consist of pure gold, which by Divine power is from that day preserved in the church at Llandaff in memory of the holy man, and it is said that by touching it, health is given to the diseased."

At Llangeney (llangenan or S. Cenan's). near Crickhowel, a small bell was dug up about the year 1800, on the sight of the original chapel or oratory of S. Cenan, on a farm eastward of the present church. It is quadrangular in shape, 12½ in. high from the handle, and the mouth is considerably broader than the top, where it is 17 in. in circumference, whereas at the bottom it is 24 in. It does not weigh

20 lbs., but the iron, which was formerly cased with bell metal or brass, is much corroded, and the tongue is gone.

There are quite a number of other ancient ecclesiastical bells preserved in private collections and museums in Wales and elsewhere. The late Dean of Hereford, Dr. Merewether, had an ancient bronze bell, which was found at Morden on cleaning out a pond, below the mud and rubbish which had accumulated for centuries, at a depth of 18 ft. below the level of adjacent ground. The pond is only a few yards from the church built on the spot where the body of S. Ethelbert, murdered by Offa, was said to have been deposited, and in which there is still a hole in a stone of the floor where (tradition says) the body rested, and a miraculous spring arose. The bell is of a sheet of bell-metal hammered into shape and riveted on each side, the handle at the top being rounded for the hand. The clapper is gone, but there is a loop inside from which it was suspended. As before mentioned, many of these bells used by early missionaries of the church were held in high esteem and



Fig. IV. SHRINE OF ST. PATRICK'S BELL  
*Courtesy of the National Museum, Dublin*



## ANCIENT BELLS OF CELTIC SAINTS



Fig. V. UPPER PORTION OF KILLUA BELL SHRINE (front)  
*Courtesy of the National Museum, Dublin*

veneration, so much so that they were sometimes encased with costly coverings, or elaborately decorated shrines, by the piety and superstition of later ages. One of the most interesting and beautiful was discovered in 1814 on the demolition of an old wall of Torrebhlaurn Farm, Kilmichael-Glassary, Argyllshire, and now in the Museum of Scottish Antiquities. It is not difficult to show that such bells were in use in Scotland four centuries before the conversion of St. Olaf and his Norwegian Earls. They were introduced by the first Christian missionaries, and summoned the brethren at Iona to prayers, while the habitation of the sacred isle was but a few wattled huts. The bell of St. Columba, consecrated by him, called the family of Iona to their orisons beneath the osier groins of their first cathedral. This bell was held by the natives in particular veneration, and called the Clogna Cholumchille, or bell of St. Columbkil, and also named "God's Vengeance," alluding to the curse implicitly believed to fall on all persons swearing falsely by it. The Kilmichael-Glassary bell, within the beautiful brass shrine (Fig. I), is so greatly corroded that its original shape cannot be perfectly traced, yet this, and not the shrine, is the chief object of veneration. The name of Dia Dioghaltus—God's vengeance—is also applicable to all relics of this class. This particular shrine is of the Xth century, and attached to the bottom is a thin plate of brass pierced with a circular hole in the centre.

Inside the case, but detached from it, is the rude iron bell, which is of earlier date. When first discovered it was carefully wrapped up in woollen cloth, then almost entirely decayed. The hole in the lower plate is large enough to admit the insertion of a finger, designed to allow of the bell being touched as a consecrated and miraculously gifted relic, without removing it from its case.

At a very recent date, ancient consecrated bells appear to have been preserved in Scotland with superstitious reverence, and evidence is also shown of the existence of others dedicated to primitive Scottish saints, some of which are still in the keeping of hereditary custodians. The Clogan, or little bell of St. Barry, a favourite old Celtic saint, who gives the name to the district of Argyllshire where he ministered, remained till the close of the last century in the possession of the principal heritory of the parish of Kilberry. The holy bell of St. Rowan remained in the keeping of the family of the Dewars of Monivaird as evidence and guarantee of certain hereditary chartered rights; and though no such substantial benefits pertained to the Guthrie bell, it was preserved by the Guthries among their most valued heirlooms. This bell (Fig. II) is  $8\frac{1}{2}$  in. high, and consists of a mere iron clogan of the rudest simplicity. But after suffering dilapidations at subsequent periods it has been richly decorated with bronze, silver, niello, and gilding. The inscription in XIVth-century characters is inlaid in niello on a broad silver

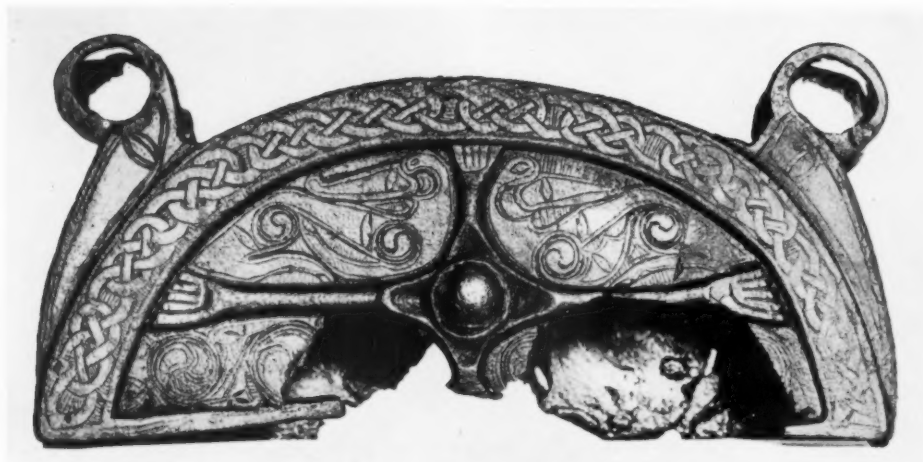


Fig. VI. UPPER PORTION OF KILLUA BELL SHRINE (back)  
 Courtesy of the National Museum, Dublin

plate attached to the lower edge of the bell :  
 "johannes alexandri me fieri fecit."

The figure of the Saviour on the Cross wears a cap closely resembling a Scotch bonnet in place of the crown of thorns, is of bronze gilt, and is the work of an earlier period than the surrounding figures. The "Aberdeen Breviary" commemorates a Scottish bell presented to St. Ternan, the Apostle of the Picts, by Pope Gregory the Great, which is preserved with other relics at Banchory, Aberdeenshire. From Killin, in Perthshire, comes another sacred bell, that of St. Fillan, to which much superstition attached, dating from the VIIth century. Another bell of this class called the bell of St. Godeberte is preserved at Noyan in France. Representations of these venerated relics have been introduced on various Scotch seals, and the bell of St. Kentigern, the Apostle of Strathclyde, after forming for centuries a prominent feature in the armorial bearings of the Archiepiscopal See, still figures in the modern city's arms.

The most famous of the Irish bells is that called "Clog-an-Eadhacta Phatraic" or the "Bell of St. Patrick's Will" (Fig. III). This bell is formed of two plates of sheet-iron fastened together by iron rivets and bronzed. It has a handle at the top, and is 6 in. high and 5 in. broad at the base. It is believed to be the identical bell mentioned in the Annals of Ulster, under the date 552, as having been removed from St. Patrick's tomb by St. Colomoille. As is usual with these sacred

handbells, it is kept in a shrine which bears an inscription in Irish to the effect that it (the shrine) was made between 1091 and 1105 (Fig. IV). The framework is of bronze plates to which the decorated portions are attached, the handle being of silver with enamel settings and scroll work. The compartments of the frame retain decorations of gold filigree and interlaced work, and round the front are settings of red stones, some now missing. The crystal in the centre and one below are later work. The back is overlaid with a silver plate of cruciform pattern.

The Killua Shrine (Figs. V and VI) is from County Westmeath, and now belongs to the Royal Irish Academy. It consists of the semi-circular top of an VIIIth-century bell-shrine, formed of cast bronze and partially gilt. It is 5.2 in. long and 2.3 in. high, and on the front is a human figure between two elongated reptile-like animals, below which are circular plaques containing amber beads and four interlaced patterns in relief. The back has a border of four-strand plait, and a cross with amber stud in centre; the extremities of this cross are shaped as hands, and the spaces between the arms are filled by divergent spirals. The shrine of St. Senan (Figs. VII and VIII) or Clog-an-Oir is from County Clare (*Inis Cathaigh*), and is a bronze bell-shaped frame with a cap of semi-circular outline. Each face shows an inlaid silver cross with enlarged centre and ends, the surrounding panels as well as those on the cap being filled with interlaced



## ANCIENT BELLS OF CELTIC SAINTS



Figs. VII and VIII. BELL SHRINE OF ST. SENAN (front and back)  
 Courtesy of the National Museum, Dublin

work of the early XIIth century. The bell which the shrine originally enclosed is lost. In the fourteenth century the sides and cap were covered with silver plates, which for the most part still exist. The plate covering one face shows an engraving of two wyverns with tails floreated. The end plates exhibit respectively a leopard rampant and siren crowned, and over each of these, a mitred head.

The bell of Armagh (Fig. IX), better known as the *Clog bean-nuighthe*, was preserved in a family named Henning, whose residence is on the low road between Lurgan and Portadown in the county of Armagh. Paul Henning was the last keeper of the *Clog bean-nuighthe*, and when any of his connection died it was rung by him in front of the *mma gul*,

the old women, who, according to the Irish custom, *keen* and bewail the dead. There are about forty examples of similar bells in the National Museum of Ireland at Dublin.

A bell of great antiquity, preserved at Inishkeen, was found at Gartan, St. Columba's birthplace in Co. Donegal, and was used as an adjuration bell as well as for medicinal purposes. It is called the bell of St. Columba and in size and shape is very similar to other bells of the period, which bear the names of saints with whom they were connected. Thus we have the bell of St. Molua in the Queen's County; St. Cummin of Kilcommon in the King's County; St. Camin of Kilcamin; St. Cuana of Kill-chuana or Killshanny, Clare, and many others.



Fig. IX. THE BELL OF ARMAGH (front)  
 Courtesy of the National Museum, Dublin

# EARLY PRESENTATION JUGS

BY G. E. C. MORRIS

**P**RESENTATION jugs were the fashion in the early XIXth century, and they were often pieces made by the famous potters of the day. They were presented to commemorate some important event, such as a birthday, public function, or the return of some wanderer to the bosom of his family.

In the town of Liverpool many of these pieces were produced by the Herculaneum Pottery, now the Herculaneum Dock, and were in transfer, usually black, a design invented by Sadler and Green. The majority depict some domestic scene with a suitable inscription underneath.

A much treasured jug, Fig. I, with a picture of a mounted Dragoon, is here depicted. It was bought many years ago in a small shop in the back streets of Liverpool for 7s. 6d., and recently disposed of to an American for over £50. These jugs are rare and hard to come across. Herculaneum pottery is not unlike Sunderland—cream base, with a gold metallic rim—and this particular jug stands 14 in. in height. Quite an imposing piece.

Other jugs bear quaint rhymes such as the one depicting Jemmy's return. It is actually a beer mug, and the inscription runs:

More—beer—score—clerk  
For —my —my —his  
Do —trust—pay —sent  
I —I —must—has  
Shall—if —I —brewer  
What—and —and —the

It is read from the bottom right-hand corner upwards. Then there is Jack Pritsail's frolic, Fig. II, and the two jugs bearing the inscriptions: "The British Hero Of Arts Yields To Arms," and a scene from John Gilpin. Also a patriotic inscription, Fig. III.

"Then every loyal heart will join  
Against a revolution  
But drink and sing  
God love the King  
And happy constitution."

Swansea also made presentation jugs. Some were hand painted as in the one depicted, Fig. IV, inscribed: "William Pickthall. A present from his mother."

The decoration was probably by Billingsley, a noted painter of flowers. One can trace the Billingsley rose,

which is a feature of so many of his pieces both at Swansea and later when he worked for the Derby and Davenport people. This particular piece is dated 1812, and is of fine china with the typical Swansea paste.

It holds nearly half a gallon of liquid, 10 in. in height.

Another presentation jug is the Sunderland jug inscribed "Susanna Holder," Fig. V, similar in design to those well-known pieces decorated with a coloured transfer of the bridge over the Tyne, 8 in. in height.

Some of the pottery jugs date back to 1756, the year in which John Sadler associated himself with Guy Green and succeeded in transferring the engraving of these various incidents from the copper plate to the pieces themselves, and the time-worn controversy as to whether this process was first discovered by Sadler and Green, or whether Worcester or Battersea were the originators will never perhaps be satisfactorily settled.

Anyway, Sadler and Green appear to have had the monopoly, and there is no doubt that whether they were first in the field or not they discovered the process

independently. It must be remembered that Wedgwood sent a good deal of his ware to Liverpool to be decorated, and there is often a difficulty in distinguishing the two, but it may be taken as a very fair guide that pieces which really emanated from Liverpool always bore the design of a ship in some form or other, whereas those potted by other makers did not. Occasionally, pieces were stamped with the decorator's mark. The most usual one was:

Sadler & Green  
Transfer Printing  
1756.

There is an earlier transfer mark, thus:  
Sadler  
1750.

Sadler and Green were chiefly associated with the decoration, and they do not seem to have been actual makers, and it is probable that most of the cream ware that did not emanate from Liverpool was imported from Staffordshire by Wedgwood and subsequently stamped with the Sadler and Green mark after being decorated with their transfer design.

The formula for the composition of the paste is reputed to be, "One hundred parts rock, twenty-four



Fig. II. LIVERPOOL JUG. Inscribed "Jack Pritsail's Frolic." Transfer design. 6½ in. high

# EARLY PRESENTATION JUGS



Fig. I. LIVERPOOL JUG. Inscribed Samuel Rixon Barlow, 22nd Light Dragoons. "For valour." 14 in. in height. Coloured transfer of Mounted Dragoon

A P O L L O



Fig. IIIA. "THE BRITISH HERO OF ARTS YIELDS TO ARMS"



Fig. IIIB. LIVERPOOL JUG in black transfer showing the other side of Fig. IIIA. 6½ in. in height



Fig. VB. SUNDERLAND JUG SHOWING INSCRIPTION. 8 in. high



Fig. 5A. SUNDERLAND JUG. Date 1793. Colour transfer. Motto: "God Speed the Plough." 8 in. in height



## EARLY PRESENTATION JUGS



Fig. IV. SWANSEA PRESENTATION JUG. Hand painted decoration. 8 in. in height



Fig. VI. LIVERPOOL JUG. With transfer decoration of an American vessel. 10 in. in height

parts flint, six parts of best flint glass. To every twenty pounds of the above, one pound salts." These ingredients would produce a fine white ware, and there is no doubt that this body was used to produce the transfer printed ware made in large quantities for the American market. It was not true porcelain, but was known as Christian's china body, and was as far as Liverpool ever got to manufacture of porcelain in those days.

The known marks of Liverpool pottery are (besides Sadler and Green):

PP  
(Pennington) 1760  
Herculaneum  
1790-1841

The Liver mark 1822-1841.

Other factories go back earlier: Philip Christian 1760-1765, and W. Read & Co. 1756-1760, but the history of these factories is somewhat obscure.

Method of application of the transfer process:—

Worcester is reputed to have brought this to a high state of efficiency. They improved on Sadler and Green's method and on comparing a Worcester transfer plate, of which a few examples remain, one can see that this was so. Worcester decorated plates, teapots, coffee pots, and small jugs and their process were called "jet enamelled."

There were several methods of applying these transfers. Some were done from a paper print, which enabled the workman to decorate the entire surface of the piece. But more often, in the case of plates,

where only small portions of the surface had to be covered, they were taken from a copper engraving. This is the "panel" style of decoration, and it could be done by either method, but for decorating the entire surface the paper print was invariably used. Worcester, as far as is known, did not produce presentation jugs; but Hancock, whose work was in transfer over the glaze instead of under, often marked his pieces with the initials R. H., and at Worcester it was called "jet enamelled." It produced a higher finish than the cruder method introduced by Sadler and Green.

Also the application of enamel colours by transfer both over and under glaze was extensively practised. The coloured Sunderland jugs are examples of this, and the black enamelled overglaze decoration seems to have been quite a feature at Worcester at that period.

It is as well to explain that in the copper plate method the actual process involved the transference of the impression from the plate to a slab of glue, or "bat" as it was termed, and thence to the piece. Some people refer to the Worcester transfer process as the "bat process." This distinguishes it from the more ordinary paper print, and it would seem that Robert Hancock, who was a fine engraver by trade, introduced this "bat" process himself when he appeared on the scene at Worcester. The jet enamelled ware was manufactured between 1751 and 1783. Thus it would appear that Hancock was already printing transfers before Sadler and Green if the dates are correct, but there is much that is obscure on this subject as most collectors are aware.



# AMERICAN XVIII<sup>TH</sup>-CENTURY SILVER TEA-POTS

BY EDWARD WENHAM

AMERICANS complain that they are unable to get good coffee in England, while the Englishman in America insists that it is almost impossible to get a palatable cup of tea in the United States. Both complaints are justified, for few people in England have learned how to make really good coffee, and few in the United States know the proper method of making tea—you cannot brew tea worth the name with a jug of hot water poured on a small amount of the leaf, even if it is tied up neatly in a muslin bag, which is how one is more likely to be served in an American restaurant.

Time was, however, when tea was as carefully made, and afternoon tea as important a social function in Colonial drawing rooms, as it still is in England; and of this there is evidence in the records showing the large number of pottery and porcelain tea-pots which were brought from China to Philadelphia and Boston. We need not concern ourselves here regarding the porcelain tea-pots, though it is of interest to mention that many have been preserved to the present time. But relatively more silver tea-pots have survived, even though some of them showed bruises when recovered from those "top shelves," where they had long remained.

There is nothing to suggest that the Colonial silversmiths at any time copied the first tea-pots which appeared in England, namely, the tall cylindrical type, similar to the one bearing the London hall-marks for 1670-71 in the Victoria and Albert Museum. The earliest shape adopted would seem to have been the plain globular body which was probably copied from the pottery tea-pots imported from China. One silver example of this type by Jacob Boelen, who was working in New York during the last quarter of the XVIIth century, is illustrated by Miss Avery.<sup>1</sup> This has a spherical body with a C-shaped handle and a detachable domical lid embossed with a spiral gadrooning; the spout, which is a rather long tapering tube, is set well down the side of the body, which has a deep moulded ring foot punched with a design reminiscent of the early Dutch beakers.

Another early tea-pot with gadroon edges, which is ascribed to an unknown Colonial silversmith, is referred



Fig. I. TEA-POT with cut-card work decoration  
By PETER VAN DYCK, New York (1684-1750). Height, 8 in.  
In the collection of Miss Elizabeth M. Bates

to by Bigelow.<sup>2</sup> While this resembles the Boelen tea-pot to some extent, the body is of the inverted pear shape, though markedly more squat than is usually found with this type.

With very few exceptions, American pear-shaped tea-pots bear the mark of one of the New York silversmiths who were of Dutch descent. It is noticeable that while the forms of some of the earlier pear-shaped examples are somewhat crude, the later ones develop a particularly graceful contour. This evolution is illustrated in the three by Peter Van Dyck, of New York (1684-1750), shown here (Figs. I, II and III). The first, which is now in the collection of Miss Elizabeth M. Bates, formerly belonged to Johannes Van Brugh and Margaret Provoost, who

were married in 1696. It has a high domical lid ornamented with cut-card work similar to a pear-shaped tea-pot on a stand by Simon Pantin, 1705, in the Victoria and Albert Museum. The spout, which is a plain tapering tube, reveals a certain immaturity, and would seem to indicate that the tea-pot was one of Peter Van Dyck's earlier efforts, for there is no evidence of immaturity in the other examples by him (Figs. II and III).

Each of these shows a remarkable development when compared with Fig. I, and each illustrates a skilled use of plain mouldings. The faceted swan's neck spout with the bird-beak end, and the deep and narrow neck illustrated in Figs. II and III, are characteristic of the New York pyriform tea-pots. The lids are hinged to the upper socket of the handle, as is the case with the English contemporary tea-pots, but the hinges of the American examples are set at a more acute angle; it may be observed, too, that the outline of the pear follows closely that found with Dutch tea-pots and tea-kettles.

The treatment of the handles, which are of wood and usually rather massive, varies to some extent. The simple C-shaped handle in Fig. I is fitted into sockets applied to the body and riveted through, and the more elaborate scroll handle in Fig. II is fastened in a similar manner. The S-scroll of the octagonal example (Fig. III), however, is riveted into the upper socket, but the lower terminal is fitted into a silver sleeve and fixed by a small bolt and nut, while in Fig. IV, a pear-shaped tea-pot

<sup>1</sup> *Early American Silver*, by C. Louise Avery, 1930.

<sup>2</sup> *Historic Silver of the Colonies*, by F. H. Bigelow, 1917.

AMERICAN XVIIIITH-CENTURY SILVER TEA-POTS



Fig. VII. By JACOB HURD, Boston (1702-1758)  
By the courtesy of the American Art Association and Anderson Galleries, New York



Fig. X. By JOSIAH AUSTEN, Charlestown, Mass. (1718-1780) Height, 6 in.



Fig. VIII. By JACOB HURD. Height, 5½ in.  
By permission of the Museum of Fine Arts, Boston, Mass.



Fig. IX. By JACOB HURD  
In the collection of Henry J. du Pont, Esq.



Fig. II. By PETER VAN DYCK. Height, 7 in.  
In the collection of Mrs. Matiland Dwight

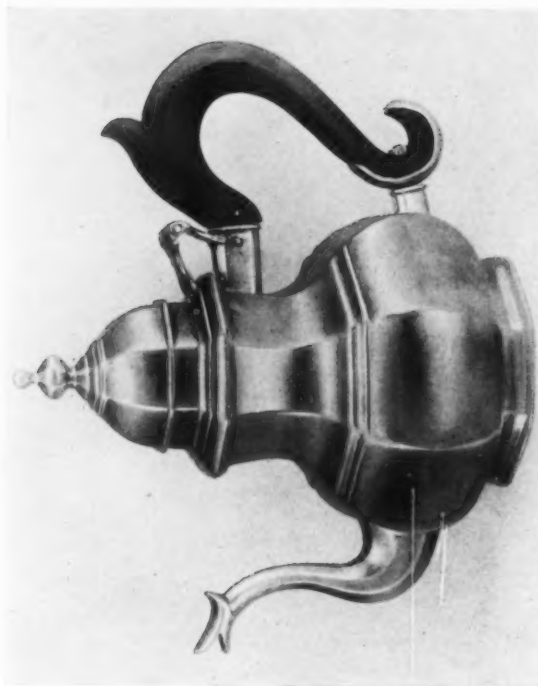


Fig. III. By PETER VAN DYCK. Height, 7½ in.  
In the Mabel Brady Garvan collection, Gallery of Fine Arts, Yale University



Fig. IV. By ADRIEN BANCEL, New York (1703-1772)  
Height, 7½ in.

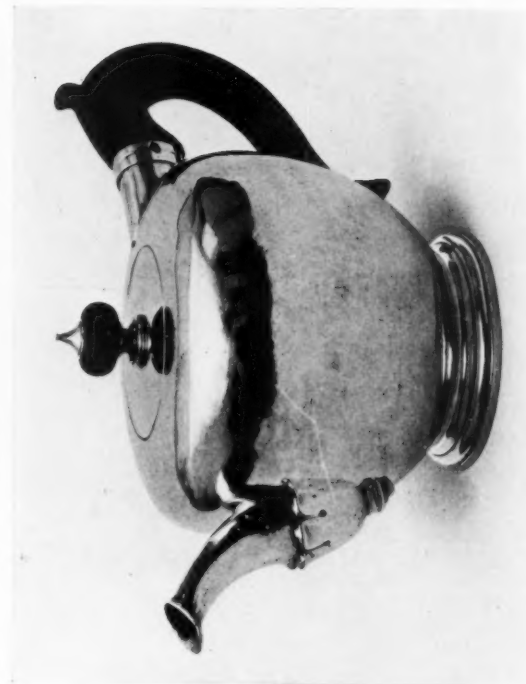


Fig. VI. By STEPHEN BOURDETT, New York, circa 1730. Height, 4 in.  
By the courtesy of Robert Ensko Inc., New York



## AMERICAN XVIIIITH-CENTURY SILVER TEA-POTS

by Adrien Bancker, of New York (1703-72), the lower terminal of the handle fits into a scroll-shaped socket which completes the recurving scroll shape.

It is of interest to mention that the octagonal pear-shaped example by Peter Van Dyck—the only American tea-pot of this type known—was found in England some years ago; it is now in the Mabel Brady Garvan collection at Yale University.

Rare as the pear-shaped tea-pots by New York silversmiths are—and this is demonstrated by the fact that two which appeared when part of the Garvan collection was sold in New York fetched, respectively, \$3,500 (£700) and \$2,600 (£520)—they are much more rare among the silverwork of New England. The only one by a New England maker that has come to the writer's notice is the rotund and somewhat squat specimen with its short duck's neck spout set vertically, by John Coney, of Boston (1655-1722), illustrated in Fig. V; both the outline of the shape and the manner in which the spout is set reveal an unmistakable influence derived from the earlier English pear-shaped tea-pots.

On the other hand, few early New York globular tea-pots are known. One by Stephen Bourdett, of New York (circa 1730), is illustrated (Fig. VI), but this has none of the grace displayed in those by the New England silversmiths. The tea-pot by Bourdett, which is only 4 in. in height, was probably inspired by the pottery tea-pots which were imported from China. It is an unusually interesting specimen for the reason that it has features rarely found with this type; for example, the short duck's neck spout issuing from a somewhat crude cast ornament, the separate flush cover, and the manner in which the handle is fitted in the sockets, the upper one of which continues the line of the flat top of the body.

In Boston, where the English influence was dominant, the popular type of tea-pot was the globular; and with this the same variations occur with the shape as were fashionable in England during the early Georgian period. The English influence is also present in the rococo decoration engraved on the shoulders, and occasionally on the lids, as shown in the examples illustrated. Three of these examples are by Jacob Hurd, of Boston (1702-58), and each of these shows certain variations in the contour

of the body. Fig. VII has an almost spherical body with a hinged lid rising in a conical shape which supports a large ebony knob.

The records of this tea-pot reveal a quite romantic history. It was originally part of the wedding silver belonging to Edward Holyoke (1689-1769) at the time of his second marriage and remained in the possession of a member of the Holyoke family, eventually descending to William Stanley Nichols, from whom it was purchased in 1930. In the following year it was offered at public auction by the American Art Association Anderson Galleries when it brought \$2,400 (£480), and passed into a private collection. In 1937 it was again offered at the same galleries when the collection of Herbert Lawson was sold, and it then realized the large sum of \$4,400 (£880).

In Fig. VIII the body closely resembles that in Fig. VII, but the top of the tea-pot and the lid are noticeably flatter. Again, while the spout is of the duck's neck shape, it is without the usual lip, the end finishing rather abruptly in a manner similar to that found with contemporary English globular tea-pots; though this type of spout occurs less frequently with English tea-pots than the style with the lip. The third example by Jacob Hurd has a more decided taper towards the base. The spout is faceted, but it lacks the sophistication present in those in Figs. VII and VIII, though it has a similar drop ornament below. In addition to the engraved work on the shoulders and edge of the lid, this tea-pot has a band of foliated forms round the base of the knob. The use of this foliated ornament would seem to have been peculiar to the Massachusetts globular tea-pots. It occurs with an appreciable number which were made by the silversmiths of that colony; another instance being illustrated in the tapering globular specimen (Fig. X), by Josiah Austen, of Charlestown, Massachusetts (1718-80), which is also engraved on the side with a coat-of-arms and elaborate mantling which, it is said, are the arms of Simon Bradstreet, Colonial Governor of Massachusetts from 1679 to 1686. As, however, Bradstreet died before the end of the XVIIth century, it is obvious that the tea-pot either belonged to one of his descendants, or that someone was favourably impressed by and had the armorial design engraved.



Fig. V. By JOHN CONEY, Boston (1655-1722). Height, 8 in.  
By permission of the Metropolitan Museum of Art, New York

Fig. VI. By STEPHEN BOURDETT, New York, circa 1730. Height, 4 in.  
By the courtesy of Robert Ensko Inc., New York

Fig. IV. By ADRIEN BANCKER, New York (1703-1772). Height, 7 1/4 in.

A P O L L O



Fig. I. THE SAVOY VASE. *Circa 1674-1675*



# SOME ENGLISH GLASS PRIMITIVES

BY FERGUS GRAHAM

IT is only by the publication and assimilation of new facts that knowledge is slowly built up, and this applies in full measure to that period in English glass which at the moment is the focus of students' attention—the second half of the XVIIth century. For that reason, therefore, the writer offers a short description of a few glasses of exceptional interest and documentary value that are of that time.

In this research work, as is now becoming more widely known, much use is made of the test for lead—that is the finding out by application of chemicals whether a glass contains lead or not. Now, it seems that there is sometimes a tendency to take the presence of lead as sufficient proof of English origin, regardless of other considerations. I believe that it is indeed almost conclusive, for, as in the case of soda the chances must favour a Continental origin, so in the case of lead they emphatically favour an English one. But it is unsound not to take other factors into account.

The first example to be dealt with is probably the most important discovery made in glass of lead for many years. As the illustration (Fig. I) shows, it is a two-handled vase with all the attributes of the Baroque period. Till its possibilities were realized by an unusually alert dealer, this vase was apparently classed as Venetian, but the most cursory glance will show that this is a bad guess. Without any test one can see that the metal does not even



Fig. II. AN EARLY JUG. Circa 1680

this, without the usual vertical gadroons. The milled ridges on the foot are also worthy of attention.

It will be noticed that the metal is highly crizzled, and in this connection one would again like to sound a note of caution. The fault is not unknown outside the

resemble the Venetian, being thick and fairly heavy. Then, again, the rather clumsy handling points unmistakably to the same fact; and, save for one important point, it does fall into place as a Savoy glass, the fairly large quantity of lead being revealed by test. It is badly crizzled—even scabby in places—and the general aspect of the decoration at once calls to mind the very early pieces. So, even on this account, it is a specimen of the very first importance; plainly dating from about 1674–75. But there is one thing that raises it above even that rarefied atmosphere to the highest plane, and that is the colour—a beautiful pale cobalt blue.

There can be no doubt that it is English, and the early date is beyond question: form and decoration tell one that. And as one cannot deny its blueness, it has to be admitted that here is something that I, for one, have been waiting for—a coloured glass among the lead incubula.

Fig. II shows a most interesting and notable decanter jug, bristling with unusual features. Firstly, there is the elongated neck with folded lip, which does not give the impression of having been made for a stopper. Then, the twisted handle is rare, while I have not before seen a body like



Fig. III. GLASS OF LEAD. Circa 1685

period to which it naturally belongs (1674-1681), but only very rarely so. Personally, I only know of two or, at the most, three cases of later crizzling, though I dare say others with longer experience may have seen more. However, crizzling certainly indicates, nine times out of ten, an early date, but it cannot stand alone as evidence, unless it is very bad and "scabby," which extreme form must definitely be confined to the primitives. In this case, of course, there are so many corroborating details that there is no question whatever of the early date of the jug, and thus the crizzling comes in as a time indicator, pointing to about 1680.

Fig. III gives us to think. This is a type of glass which one would probably put down as a fairly late Continental *Roemer*. But the chemical test surprises us by showing a lead content, which establishes the likelihood of an English provenance. Is it, therefore, a new type? As far as one's knowledge of Continental glass goes, one does not know of the *exact* counterpart there, and there are at least four others of the type in this country (one might be of lead metal), and one is traditionally supposed to be English. So it seems not at all unlikely that this is indeed a hitherto unrecognized type made in this country. The only point of difficulty is, what developed from it? For I do not think any type ended abruptly. It seems to me that some of the sweetmeats—such as those with

large shallow double ogee bowls—might supply the answer. This example probably dates about 1685.

It is a remarkable fact that, from all the number of glasses ordered by John Greene from Murano between the years 1667 and 1673, so few should have survived. Indeed, the writer only knows of one, shown in Fig. IV, that can be said to be probably a Greene glass. There is another of the same family in the Buckley collection at the Victoria and Albert Museum, but I suggest with all deference that the latter seems to have more a Netherlandish look about it. However, this shape was clearly Anglo-Netherlandish, and the one or two other known glasses of the type should be put into that group. Being, as I have said, possibly unique, our example here is naturally of outstanding interest.

\* \* \*

Sometimes the question arises as to whether lead metal was indeed confined to England in those early days, and whether some of our presumed lead primitives were not made in the Netherlands. The inference is that some of Ravenscroft's men, who we know went to work abroad, may have communicated the secret.

Very briefly: (a) No documentary record is known in the Netherlands. (b) Workmen probably did not know the formula. (c) If lead metal had been made, it must have survived in *some* authentic examples. It has not.



Fig. IV. WINE GLASS, probably made for John Greene. 1667-1673

# SOME WELSH LIGHT ON THE DEVELOPMENT OF THE CHAIR

BY IORWERTH C. PEATE, M.A., F.S.A.



Fig. 1. THE KING ON HIS LLEITHIG. Peniarth MS. 28. Circa 1180  
Copyright: National Library of Wales

THE earliest surviving examples of chairs, the *Dictionary of English Furniture* informs us, "are almost without exception . . . detached monastic stalls, their structure suggesting that they were evolved from the chest by the addition of a panelled back and solid panelled sides. . . . These state chairs of high ecclesiastics had their equivalent on the dais in feudal halls, where they often attained towering proportions." It has often been facetiously assumed that the movable domestic chair, too, has developed from the chest through the XVIth century "joyned" chair, but it is obvious to the serious student that no single theory of its evolution can satisfactorily explain the development of the chair.

All existing examples of movable chairs (for secular use) with four separate legs, of joiners' work, in this island, are comparatively late, the majority of the early

examples dating only to the XVIth century. We are not here concerned with the problem of the turned chair, which demands separate treatment.

The Welsh word for chair is *cadair*, derived from the Latin *cathedra*. It is a word borrowed into the language in the early centuries A.D., at a date far earlier than that when the Norman French *chair* came into English. Welsh literature, indeed, provides us with much evidence of the seating arrangements in the courts of the Welsh princes. In the *Gododdin* poetry, which has recently been edited by Dr. Ifor Williams,<sup>1</sup> who dates it about A.D. 600, the formative period of Early Welsh, the term *lleithig* is used. This word from Latin *lectica* signifies a couch or a seat of couch-like form, and occurs too in *Breuddwyd Maxen* in the *Mabinogion*, and in the mediaeval poems. In the bardic vocabularies, of which

<sup>1</sup> *Canu Aneirin*, Cardiff, 1938



Fig. II. THE PENTEULU ON HIS CHAIR. Peniarth MS. 28. Circa 1180  
Copyright : National Library of Wales



Fig. III. THE JUDGE OF THE COURT ON HIS CHAIR. Peniarth MS. 28. Circa 1180  
Copyright : National Library of Wales

the earliest manuscripts belong to the XVth century, but which are demonstrably copies from earlier sources, the four grades of the lord's court are enumerated, the yeomen, squires, knights and princes. It is there stated that "the porch is for the yeomen, the step for the squires, the bench for the knights, and the *lleithig* for the kings." So were the orders graded. The word used for bench, *beinc*, is a borrowal from Old English, and the reference to this piece of furniture leads us to note that there are also references to the "head" or end of both the bench and the *lleithig* in the *Gododdin* and later poetry. Dr. Ifor Williams quotes as a parallel from O'Currie's *Manners and Customs of the Ancient Irish*: "One of the highest honours which the master of the house could confer upon a guest was to give him a place against the wall."<sup>2</sup> It must, therefore, be realized that the seat of honour in the early Welsh house was often not a separate chair, but the end of a *lleithig* or bench.

What was the *lleithig* like? There is, in the National Library of Wales, a manuscript (Peniarth 28) in Latin of the Laws of Hywel Dda. The manuscript was written about 1180. Fortunately for the historian, it is illustrated by contemporary sketches of the personages with whose offices it deals. Amongst the illustrations is one of the king (Fig. I) shown seated on a *lleithig* which appears to be a low-cushioned bench.

But the laws of Hywel also specify the term *cadair* (chair). They state that there are fourteen chaired officers of the court, and a section is devoted to the laws concerning each of these. Here, again, there are several illustrations, including one of the "headman" (*penteulu*) (Fig. II) and of the Judge of the Court (Fig. III), both seated on chairs which are neither throne-like in proportions nor panelled to suggest that they are developments of the chest. Indeed, it is plainly indicated that the chairs have separate legs, probably four, though the drapery of the seated figures makes this uncertain. It is obvious too that the legs appear to be stuck into the seat, like the legs of a three- or four-legged stool. That is, the chair leg and back are not in one piece. The relationship of the stool as well as of the chest to the development of the chair should therefore be considered seriously. As a matter of interest, it may be noted that *stól* is used to indicate a chair in several Welsh dialects—cf. German *stuhl*, which also has not the specialized meaning of the English "stool."

Here then is evidence to show that the movable chair with separate legs was in secular use in Wales in the XIIth century—a period four hundred years earlier than the evidence for the English lowlands leads us to believe. Furthermore, if the drawings can be relied upon in any detail it would appear that the Welsh Court chairs illustrated are the work of joiners. At least there is nothing in the illustrations to suggest that these chairs can be related to the turned-chair tradition. While the chairs of the Welsh Court were symbols of authority, they appear to have been structurally different from those usually illustrated in French and English manuscripts of the same period, and they are of far more modest proportions. These Welsh manuscript illustrations are therefore important as providing evidence of XIIth-century date of the existence in Britain at that date of a chair type believed formerly to be some centuries later.

<sup>2</sup> *op. cit.* p. 173



# NOTES FROM NEW YORK

BY JAMES W. LANE

SUCH a galaxy of bronzes as has never been seen together, to use the words of Mr. Alan Priest, is the remarkable assemblage of 500 Chinese bronzes from American collectors and museums now on exhibition in the large Special Gallery at the Metropolitan Museum. I think I hinted last month that the response to the invitations to exhibit on the part of the private collectors had been so generous that this show was likely to be of a matchless sort. And such it is. Not only are examples of very early bronzes present, like the blood-and-thunder ritual vessels, but also objects from the great Buddhist period, like the two altar-pieces that you had in your Chinese Exhibition in 1935, plus single pieces from altar sets and the marvellous Sui Trinity coming from the University Museum in Philadelphia. Mr. Priest, the Curator of Far-Eastern Art at the Metropolitan, writes and talks of these bronzes with infectious enthusiasm. It is refreshing to see a

prominent specialist so greatly moved. He says: "The result of this dazzling display is amazement. The fisherman who opened a water bottle and released a djinn can hardly have been more stunned. Any one of these bronzes has in its shape and design something of the people who made it and something of the religion and the beliefs that inspired it. The mass of them brought together accumulates so much power and compressed energy that it is almost terrifying—one almost expects to hear a roar or to see the thing explode!"

The earliest of these bronzes—and by "early" I mean so phenomenally early as "Shang," that is, 1766-1122 B.C.—are the best both as to conception and execution. What does this lead to but the thought that behind the Shang there must lie other bronzes yet unearthed? Indeed, it is only within the last twenty years, or even within the last ten, that excavations at places like An Yang have resulted in surer dating of these brilliantly executed objects. After Shang comes Early Chou with its monster-masks and animals in relief. Over and over again in the earlier bronzes it is animal forms that are beautifully worked. Later on, in Han and Sung, the animals become turgid, less "star-blooded" and "jabberwocky." Actually



BRONZE WINE VESSEL (*tsun*) in the form of an owl  
Chinese, Shang Dynasty  
From the Exhibition of Chinese Bronzes from American Collections  
at the Metropolitan Museum of Art

the only type of bronze that went down the Chinese ages from Chou to Ming was the bronze mirror. Very different from the thunder, lightning and ravage so clearly lurking in the spirit of the early bronzes are the sweetness and light, the resignation and humility of the Buddhist pieces. Mr. Priest compares them with the former as one would oppose the human ideal against the ferocity of the jungle.

As though one sensational exhibit were not sufficient, the Metropolitan has been showing the most important accession to its wonderful collection of French XIXth-century paintings since the Havemeyer bequest. This is Ingres's "Odalisque en Grisaille." The picture, exciting as it is in itself for technique and date, is made more so in that it comes to the museum from a descendant of Ingres. Thus: Mme. Ingres gave the canvas, which was painted in 1814 expressly for Napoleon's sister, the Queen of Naples, to Albert Ramel, her brother. Mme. Ramel, his wife, in-

heriting it in turn, bequeathed it to her children, from the husband of one of whom it now comes to the museum. It is a stunning *tour de force*. Meant, of course, for a study of the "Odalisque Couchée" of the Louvre, it excels this latter, to my way of thinking, both in drawing and in æsthetic composition. Although Ingres has left out the jewellery and most of the other accessories such as peacock-fan and embroidery of the drapery, he has introduced a curtain to the left plus a marbled floor to the right which advance æsthetically the composition, giving it greater sweep than the Louvre canvas boasts. At first the observer sees no colour in the painting. Then he notes a suffusion of somewhat neutralized pink in the flesh tones of the back, and the curtains begin to assume a steel-grey bluish tonality appropriately "Empire." Through the grey of some of the odalisque's cloak a warm yellow brown underpainting shines, adding to the coruscant effect of the silk. The *grisaille* is in every way as carefully drawn as the "Odalisque Couchée"; but its simplicity of colour and of detail, apart from its draughtsmanship, make it a great painting. In sheer draughtsmanship this must be an ideal Ingres. Modelling is therefore never over-emphasized; yet it is succinctly,



THE AMERICAN WING. GREAT HALL FROM THE VAN RENSSELAER MANOR HOUSE, ALBANY, NEW YORK, built in 1765-1769 by STEPHEN VAN RENSSELAER. Painted wallpaper made in London especially for this room

*Courtesy of the Metropolitan Museum of Art*

because subtly, suggested. "Probity of art" could do no more.

Since being opened to the public in 1924, the American Wing (of the Metropolitan Museum) has come to be considered one of the glories of American museum installation. It has been so popular a resort for connoisseurs wishing to learn much both of substance and spirit of the three clearly defined epochs in American furniture and room decoration that five editions of the catalogue have already had to be issued. The sixth, just revised and published, takes into account the important additions and rearrangements in this very fine group of rooms. There has been installed an addition of one story to the Wing in order to accommodate the gorgeously rococo entrance hall from the Van Rensselaer Manor House at Albany. The manor was built in the four years from 1765 to 1769 by the father of the last Van Rensselaer patroon. The great hall that one entered which has been transposed as though on a magic carpet from its original site, measures some 46 ft. long by 23 ft. wide. The doorways are Georgian, with broken pediments repeating the modillions and dentil course of the cornice. The chairs which went with the house are here—local Chippendales, showing the "ruffle and tassel" back with openwork splats, gadrooned skirting, reverse curves and shell ornament on the cresting, and large claw feet. The most interesting feature of the room, however, lies in the wallpaper. As Mr. Joseph Downs, Curator of the American Wing, writes in the catalogue, this paper "places the great hall high among the notable rooms of this country." For (a) the paper is beautifully

painted, especially in its large tempera panels with their romantic land- and seascapes after engravings from Lancret, Vernet and Pannini paintings; and (b) the paper was made in London expressly for this room from designs sent across the Atlantic by Mr. Van Rensselaer. The tempera landscape scrolls have as a background a pale ochre yellow. The other significant additions to the American Wing in the last five years have been a XVIIIth-century parlour, from the Thomas Hart House at Ipswich, Massachusetts, dating from 1640; a chamber and two staircases from the Samuel Wentworth House, Portsmouth, New Hampshire, dating from 1671 to 1710; and two new galleries to show Pennsylvania German arts, such as glass, pottery, sgraffito and slipware.

I mention galleries, but these are not of the "long, strung-out" sort, for the original purpose of the Wing, which has been stringently maintained and therefore makes largely for its attractiveness, was to bequeath to the visitor a great feeling of intimacy, such as one might have upon entering a Dutch interior. Of course, as in the second period of early American art (from 1725 to 1790), when with the American version of Georgian, more finely-carved furniture—block-front drawers, tip-top tea-tables, and secretares—came in, and as in the third period (from 1790 to 1825), when a passion for things Roman and Greek was the rage, and the simplicity of Sheraton and Adam the result, rooms became more spacious. The forbidding, heavy Gothic furniture and exposed beams that in the XVIIIth century went with the American version of the Elizabethan house gives place about 1800 to the light, refined lines of the

## NOTES FROM NEW YORK

neo-classic. The vogue was for things republican. Hence, republican Rome was copied. The passion for the antique and the heroic was just as strong in the United States of the first quarter of the XIXth century as it had been in the time of the Italian Renaissance. The interior architecture of the early American Republic is well shown in a room from Baltimore, Maryland, where delicacy and attenuation of proportion were the *desiderata*: walls symmetrically composed; alcoves (or, alternatively, china cupboards) flanking the hearth; the absence of the pine panelling that characterized the first two periods; the use of cut glass in sconces and chandeliers; banjo clocks; yellow satin draperies; porcelain and bronze statuettes and busts; and the prevalence of Sheraton furniture—tamboured roll-top desks; chairs with square backs, carved splats and spade legs.

A collection of wonderful photographs of some incomparably lovely early American houses of the XVIIth and XVIIIth centuries has been on view in the Museum's Gallery. Nothing could better round off a visit to the American Wing. The XVIIth-century American house exterior was, like its interior, severe. It had an overhanging second story, an enormous central chimney, steep roof and clapboarded walls. Its prototypes still stand in Essex and Middlesex. The XVIIIth-century American houses depended much more upon England for material as well as patterns.

The Brooklyn Museum has a series of nine early American rooms, which it has assembled with original panellings and staircases from different districts of north and south. It has then furnished them. The effect is not the less striking, even if the furniture did not originally hale from the room in which it now is.

The auction season has started off very well with

some interesting prices for Americana. The Parke-Bernet Galleries, commencing their second season, managed the sale of the Erskine Hewitt Collection. The late Mr. Hewitt was the son of Abram Hewitt, a former Mayor of New York, and he was the grandson of Peter Cooper, who founded Cooper Union. Mr. Hewitt's sisters, as I described to you in the summer of 1937, helped to found the Cooper Union Museum for Art and Decoration. He thus came by a great knowledge of New York City and had collected considerably valuable Americana, such as 225 miniatures, including ones by our best miniaturists like James Peale, Malbone, Fulton (the inventor of the steamboat), Allston, and Archibald Robertson. Also in this collection was Audubon's original painting of the white-breasted nuthatch, which was sold for \$1,700, and a painted view of Wall Street in 1820, which brought the extremely good price of \$13,500. There were five pastels of George Washington by Sharples and crayon portraits and copper-plates by Saint-Mémin, who traced on paper by means of an instrument known as the "physionotrace" an outline of the head he was to draw. This outline was produced by a shadow cast by a candle. The outline was done on pink paper in black crayon, and Saint-Mémin's crayons and the prints made from them are still in much demand.

The Carnegie Institute of Pittsburgh is holding its 1938 International Exhibition. Though I have not journeyed out to see the pictures, the consensus of opinion is that this year the British and the American sections are the strongest, although the first prize of \$1,000 went to Karl Hofer, a German, for his "The Wind." Augustus John's "Brigit" has received enthusiastic criticism from many quarters, being adjudged strong, forthright, sincere and spontaneously painted.



ROOM FROM A HOUSE AT 915, PRATT STREET, BALTIMORE, MD., about 1800  
Courtesy of the Metropolitan Museum of Art



# NOTES FROM PARIS

BY ALEXANDER WATT

AT the present moment there are no exhibitions of importance taking place in the museums. The galleries, too, seem to be making little effort to bring the public to their doors. The only two shows of real interest are those of paintings by Guillaumin, at the Gallery Gerard, and recent works by Matisse, at the Rosenberg gallery. The former is a very representative exhibition of the art of Guillaumin, the Impressionist whose paintings, it may be truly said, have never been worthily appreciated. Matisse, on the other hand, would seem to be exaggeratingly lauded as one of the greatest of living artists on account of the regular crowd of visitors to 21 Rue la Boétie, where, in my opinion, his most recent canvases justify only a mild admiration.

It cannot be denied, however, that there is a greater activity in art circles in the French capital than there was a month or so ago. At that time the Louvre and a number of other Paris museums were still closed to the public. The last to reopen, only a short while ago, were the Musée de Cluny and the departments of *objets d'art* in the Louvre, for it took a considerable time to unpack all the precious ivories and ceramics that had recently been installed in the renovated Galerie de la Colonnade. Many must have been bitterly disappointed to see so rapidly undone their patient work of months of classification and show-case arrangements when all these works of art of the Renaissance and Middle Ages were hastily removed and packed away. There were not a few who complained that the extra work necessary to aid in the hasty removal of the Louvre treasures was supplied by persons who were not experts and that some of the works suffered rough handling. But one always expects like criticism after such a crisis. Personally, I think the curators of the Paris museums earn high praise for the excellent organization in the safeguarding of their art treasures. It was carried out with the speed and calm with which the recent emergency measures were everywhere effected throughout France. After all, France



ONE OF A PAIR OF GENII from the entrance of a Lung Men Cave. Height, 32½ in.; width, 20 in. Early T'ang. VIIth century A.D.

In the possession of C. T. Loo & Cie, Paris

already knew well enough, from past experiences of foreign invasions, what had to be done. The question, indeed, of how best and most rapidly to protect the works of art and historic monuments of Paris had been so studied and tested in the past that the Louvre could have been evacuated within a few hours. It is stated that the famous glass windows of Chartres could have been taken down in under an hour's time! And such is the care and attention given to art protection that there is an active movement on foot to prevent the construction of a proposed airport near Chartres. Because of its dangerous proximity, this most wonderful of cathedrals would be bombed to dust, and all that would remain to tell of its glory would be windows without walls.

As a result of having been packed and all ready for removal from the Louvre, it has now been decided to create a new setting for the exhibits of the Musée de la Marine. The hundreds of models of ships, formerly on view in the top rooms of the Louvre, will be housed in a new museum situated in one of the wings of the immense

Palais du Trocadéro. This decision meets with unanimous approval, for several reasons. The collection in the Musée de la Marine, especially as regards its XVIIIth century exhibits, ranks second to none, and it has often been complained that it was worthy of a finer setting than the dim rooms of the Louvre attic. Now we may look forward to its complete re-classification in the well-lit galleries of the new Trocadéro. Work will shortly start on the renovation of the excavated rooms at the Louvre, where it is proposed to hang the famous Cézannes and Manets of the museum.

There is no doubt that the sums spent annually in the name of the art and architecture of France are put to a much more general and serviceable good than in Great Britain. Even during moments of national economic difficulty there always seem to be funds available for the maintenance of museums and historic monuments and houses. It is surprising the number of celebrated



## NOTES FROM PARIS



"THE FLAGELLATION." School of Colmar (late XVth century)  
Sold at the Hotel Drouot

châteaux and "hôtels" of France that have been saved from ruin during the past few years owing to the vigilance of endowed councils. The total restoration of the Hôtel de Rohan-Strasbourg (mentioned in last month's Notes from Paris) is typical of what is continually being done for the sake of French art and architecture. Soon the oldest and most famous of private houses in Paris, the Hôtel de Sens, will be seen again in its former aspect, restored at great expense after years of labour and research. And how many of London's historic mansions, with their fine old interiors, might have been saved from the hands of the housebreakers if we had more wisely distributed our expenditure in founding societies to preserve the traditions of national art and architecture?

This also strongly applies to questions of contemporary art. We do practically nothing for our living artists compared to the annual programme carried out by the French State. In Paris one is regularly informed of groups of painters and sculptors who have been given important commissions to decorate municipal buildings. During the past two weeks I have been struck with the quantity of mural paintings and statues that have been ordered by the State. More than twenty sculptors have been called upon to decorate the French pavilion at New York's International Exhibition. What place was given to contemporary British art, architecture and sculpture at the International Exhibition held in Paris last year?

There is another enterprising scheme now in hand for the commission of modern tapestries for the historic Gobelins manufactory. Ever since his nomination two years ago as director, Monsieur Janneau has worked for the re-establishment of the national manufactory. He has brought about happy changes in the tapestry museum and the adjacent national warehouse. And now he has asked several well-known and young artists

to supply him with canvases for tapestries which will be placed in various French ministries and embassies. The artists—Lurcat, Moreux, Gromaire, Chapelain-Midy, Decaris, Céria, Lhote, Boussaingault—attest the importance of these commissions which not only will encourage living painters but will also prove excellent propaganda for contemporary French Art.

A supreme example of the encouragement given by the French State to living artists is to be found at the new national theatre at the Trocadéro, where so many painters and sculptors have contributed to the decoration of this huge building. (I referred to the mural paintings, statues and bas-reliefs in the February issue.) In short, I am in total agreement with the editor of *Apollo*, who declares that "we do far too little by way of illuminating the history and evolution of art in this country, not to mention the niggardly patronage of our living artists. Other countries, some of them much poorer, are both wiser and more generous in the support of both of these causes."

At last we see an effort being made to make known abroad the work of living British artists. The thirty-first show of the Salon d'Automne is now being held in a new building, the Palais du Trocadéro, and a selection of British artists have been invited to exhibit. This is a sort of sequel to the Exhibition of British Art held this summer at the Louvre. At the time of writing the Salon had not yet been inaugurated, so I am able to impart but a few details. MM. Lotiron, Dunoyer de Segonzac and Escholier were directly responsible for this idea. They were confronted with some difficulty when it came to selecting the artists who would represent the British Independent Painters, for no society grouping them



VASE with decorations in aubergine on yellow ground.  
Height, 10 in. Chinese. Wan Li (1573-1619)

In the possession of Michon's Gallery, Boulevard Haussmann, Paris

together is officially recognized. In default of a Direction des Beaux-Arts, like in Paris, it cannot be said that the Royal Academy could have been relied upon to bring together the work of a group of young living painters truly representative of British Art at the Salon d'Automne. The task of the French organizing committee was considerably facilitated, however, by the collaboration of Lord Berners, Sir Kenneth Clark, Mr. Beddington and Mr. Jeannerat. It is to be hoped that the relationship between these committees either side of the Channel will be maintained for the organization of future exhibitions of importance of British art in Paris and of French art in London. Here are a few of the names which figure in the catalogue of the Salon d'Automne: Sickert, Augustus John, Wilson Steer, Lucien Pissarro, Ginner, Morland Lewis, Duncan Grant, Vanessa Bell, Virginia Woolf, Cedric Morris, Paul Nash, Piper, William Coldstream, Claude Rogers, Sir Francis Rose, Henry Moore, &c.

Although the Direction des Musées Nationaux have made no announcement of interesting exhibitions to take place, as usually happens towards the end of the year, there are, nevertheless, one or two forthcoming shows which promise encouragement for the organization of others. An exhibition is being prepared to open about December 10th, of a selection of coloured engravings from the famous collection of Edmond de Rothschild. About three years ago the Baron de Rothschild made a magnificent donation to the Louvre of some 40,000 engravings and several hundred drawings. From these have been chosen 200 coloured engravings of the XVIIIth century, many unknown and never before exhibited, for exhibition at the Orangerie.

Towards the end of the month, Professor Rivet hopes to open a new American section at the Musée de l'Homme, which will deal notably with Peruvian and Mexican archæology; also a temporary exhibition relating to the Moorish Sahara. Then in the early weeks of the New Year, the modern section of the Petit Palais, as decided last year, will be removed to the new Museum of Modern Art, Quai de Tokio, where the splendid exhibition of French art was held last year. With the mutual transference of the collection in the Musée du Luxembourg, this will probably take place in the form of an important exhibition of modern art.

The only exhibition of real significance to be held in

a private gallery (though not yet publicly announced) will be a collection of XIXth century masterpieces at the Gerard gallery. I called there the other day to view the Guillaumins and chanced to see two of these unknown masterpieces—a very fine large Courbet nude, and an outstanding painting by Daumier. The latter particularly attracted my attention, for Daumier painted comparatively few canvases, and this one has never been exhibited and has never been reproduced. It is to appear in a new work on Daumier, by Lassaigue, shortly to be published by the Hyperion Press. The subject belongs to his maternity series and is a painting of rare quality. Here we are again reminded of the fact that Daumier drew and lithographed continually for twenty years before he attempted to handle the brush, for here one immediately remarks his astonishing mastery of line. As characteristic of most of the past-masters it taught him all the secrets essential for the creation of anything great in the plastic arts. With his surety of line, his grasp of movement, his mastery of equilibrium, his perception and use of only the essential and true line, he could sum up a character in a drawing of a few deft strokes of the pen, or a scene in a painting by his knowledge of sculptural modelling and Rembrandtesque chiaroscuro. If the other masterpieces to be shown at the Gerard Gallery are comparable to this fine Daumier, then we may look forward to an exceptional exhibition.

Although this is hardly a season for public sales there have been one or two interesting auctions at the Hôtel Drouot. The Tuck sale proved rather disappointing in view of the fact that this well-known connoisseur has presented the greater part of his famous collection to the French museums. A week or two ago, however, several sales took place, among which appeared a painting of special interest. This was a "Flagellation," by a master of the School of Colmar, which fetched 17,300

francs. The panel was of an unusual size for a work by an artist of this late XVth century school. It recalled the art of Schongauer on account of its striking realism and closely resembled a series of paintings of analogous subjects from the Unterlinden Museum at Colmar. The Flemish influence was evident in this composition, where the two figures on the left recalled those in the pictures of Dirk Bouts, who, like Schongauer, learnt much from Roger Van der Weyden.



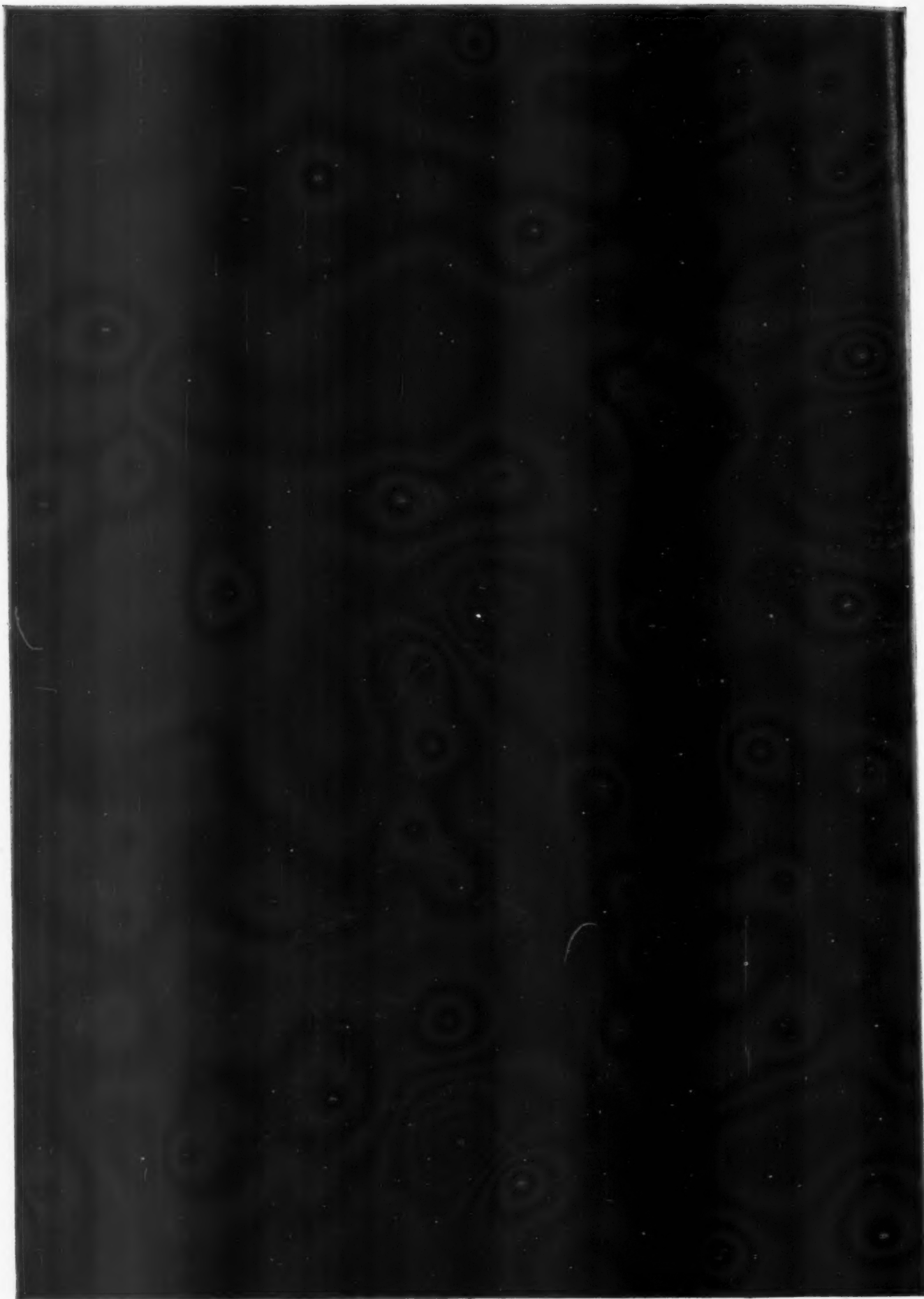
CHILDHOOD

*In the possession of the Gerard Gallery, Paris*

By DAUMIER

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THE BROKEN TREE. Probably after Yang Shēng (VIIIth century)  
(A. W. Bahr Collection)



## BOOK REVIEWS

**EARLY CHINESE PAINTINGS FROM A. W. BAHR COLLECTION.** By OSVALD SIRÉN. With 27 colour and monochrome reproductions. (The Chiswick Press, Ltd.) £6 6s. net.

This sumptuous volume presents a choice of twenty-five pictures from the private collection of Mr. A. W. Bahr, through whose hands so many important works of Chinese art have passed. The majority of the paintings are reproduced in colour, the remainder being paintings in ink or lightly-coloured examples. The colouring of Chinese pictures is notoriously difficult to render by mechanical processes owing to the subtlety of the neutral tones and the fine texture of the silk used; here the difficulties have been largely overcome, and the colour plates, considering the limitations of the process, are of excellent quality. The text, which provides all the information given by signatures, seals and inscriptions, together with critical notes and brief accounts of the artists represented, is the work of Dr. Osvald Sirén, whose knowledge of Chinese paintings in all parts of the world is probably more comprehensive than that of any other writer.

The aim of this volume is "to illustrate, as far as possible, various types and successive periods in the development of Chinese painting." To the student, the most interesting feature of Mr. Bahr's collection is a small group of landscapes in very early style. The early development of landscape in China as an independent art is very striking, as compared with Europe. The great school of landscape painting in the Sung period is familiar to us all; but what was the landscape like which preceded it in T'ang and earlier times? The group of paintings just referred to sheds some light on this obscure question. One of the most admired pictures in the Chinese Exhibition at Burlington House was the enchanting "Deer in Autumn Woods," different in conception from the Sung type of landscape, and obviously belonging to an earlier tradition, with its pattern of rich colour and discreet use of modelling. Dr. Sirén sees a certain affinity with that picture (which is one of a pair) in the "Mountain Gorge and Circling Clouds" reproduced on Plate I, though, as he says, this appears to belong to a still earlier tradition, before the advent of the great T'ang masters of landscape. Plate II is a landscape in which the decorative element is still more pronounced. Plate IV with its snowy crags and autumn-coloured trees, has much more atmosphere and depth, if a little soft in handling; it may, Dr. Sirén thinks, represent one of the famous snow-landscapes of Chang Seng-yu (VIth century). The most striking of this group is "The Broken Tree," attributed to a T'ang master, and, according to Dr. Sirén, probably a faithful rendering of the original. It is a truly imaginative conception; the ancient plum-tree putting forth its blossom while snow still lingers on the hills suggests that romance of old age which the Chinese cherish in humanity; the design has depth and an almost dramatic grandeur. Whatever the actual date and immediate authorship of these pictures, they are precious as clues to the character of the early landscape.

Next comes an important scroll of "Seven Patriarchs," which appears to be an original painting of the Xth

century, and a section of a *sutra*, a painting in gold on purple, of about the same period. The Sung album-paintings are of familiar type; but the intimate and delightful "Sleeping Man" is exceptional. Also very charming is the Ming picture in ink, "A Beauty Sleeping on a Banana Leaf," by T'ang Yin. The rest of the pictures are of various types; and the whole series is fairly representative of Chinese painting down to the end of the Ming period.

LAURENCE BINYON.

### PHAIDON PRESS PUBLICATIONS

(London: George Allen & Unwin, Ltd.)

**FIVE HUNDRED SELF-PORTRAITS** from antique times to the present day in Sculpture, Painting, Drawing and Engraving. Chosen, edited and introduced by LUDWIG GOLDSCHIEDER. Translated by J. BYAM SHAW. 10s. 6d. net.

**TITIAN PAINTINGS AND DRAWINGS.** 7s. 6d. net.

The plethora of art publications makes it impossible to keep in step with them. These books were acknowledged in a previous issue, but we hope it is not too late to draw attention to them again, particularly to the "Five Hundred Self-Portraits." The fact that the "Titian" reproductions number 350 and that the price is only 7s. 6d. is sufficient recommendation. This is a reference book for the student and the expert. The "Five Hundred Self-Portraits" have a much wider appeal. In point of fact one could write a separate article on every single page of illustration. Their interest is varied in an astonishing degree: biography, psychology, history, technique, aesthetics, sociology and "anecdotalage" are all involved. Moreover, Herr Goldscheider introduces, at least to the British public, a large number of unknown but by no means negligible continental artists, particularly of the early XIXth century. The author consequently begins with Niankh-Ptah, an Egyptian artist of about 2650 B.C., and ends with our contemporary Chirico! And, just as the first self-portrait can only be recognised as such by its inscription, so the likenesses vary from the "grand manner" in which, say, George Frederick Watts, O.M., represented himself, to the poignant caricature of himself by Toulouse Lautrec. There are artists like Rembrandt, deliberately making grimaces for the purpose of study; there are others such as Jan Steen, representing themselves in their dominant mood of spirited jocularity or, like Dirck Bouts, with a perpetually long face. Parmegiano has found amusement in a convex mirror, but confined the distortion to his hand, sparing his girlishly pretty face. There is the stern *probité* of Ingres, and the arrogant naïveté of the *douanier* Rousseau; imagine Ingres's feelings if he knew of this bedfellowship. And then there are the little-known early XIXth century artists—Oldach, who in spite of his short life painted at least one memorable portrait, that of an old man; and Emil Janssen (1807–1845) painting himself half dressed, but in a manner that is in direct line with Dürer and Holbein. However—one could go on indefinitely. The reader should get this book and read the portraits for himself. It is worth much more than its price.

H. F.

THE INSCRIPTION OVER THE GATE. By H. R. WACKRILL. (Peter Davies, Ltd.) 5s. net.

Though this book is modestly described as "primarily an attempt to give a kind of micro-photograph of a critic's reactions to a work of art"—Blake's water-colour of Dante and Virgil at the gates of Hell, from the Tate Gallery, reproduced here as a frontispiece—it is much more than that. It is itself a work of art, for Mr. Wackrill's critical judgment is vitalized by the creative sensibility of an artist. With a beauty of vision which well fits the subject he examines the effect the strange genius of Blake will have upon the onlooker, conveying to us not only a fine impression of Blake's pictorial output as a whole, but also of the man's disposition and character which made those masterpieces inevitably what they are. Through the final charming conversation between H.R.W. and A.E. glimpses of Blake's life are revealed to us till we see how he is become a living inspiration to the artist of to-day. This book should surely come to occupy a permanent and prominent position on the ever expanding shelves of Blake literature.

A. M. R.

LA MINIATURE DANS LES PAYS-BAS SEPTENTRIONAUX. By A. W. BYVANCK. (Les Editions d'Art et d'Histoire.) 275 frs.

The thanks of all persons who love illuminated manuscripts, especially those containing miniature paintings, are due to the author of this book, and almost equally to the lady who has so ably translated it. There has long been a need for such a book, and Professor Byvanck, from the University of Leiden, has at last produced it, and nothing can be more complete than is the volume before us. Written, of course, originally in Dutch, it would have been of small service, to English, French and American connoisseurs, because it is very rarely that any of them are acquainted with that language, but it has been beautifully translated into limpid and, in places, exquisite French; the delight of the connoisseur is accordingly a very considerable one.

We have some of these great manuscripts in England, especially the "Book of Hours" that was secured by Sir Sydney Cockerell for the collection at Cambridge, and the other manuscripts, several in number, which came from the Montagu James collection, so that Dutch miniature work, especially that carried out in the province of Utrecht, is ably represented in this country, and we are rejoiced to see the admirable account that is given of our various treasures.

Needless to say, Mr. Pierpont Morgan's Library in New York contains several fine examples of XVth and XVIth century manuscripts written in Holland, and there are three important ones at the Bodleian, and one notable one in Dublin.

The Brussels Library is, of course, well represented, and the libraries of Berlin, while Holland itself possesses a fine range of fascinating manuscripts, at the Hague, Utrecht and Leiden.

How delightful it would have been if one or two of the illustrations had been in colour, because nothing but colour shows the beauty of these wonderful manuscripts, but a colour plate would, of course, have increased the cost of the book considerably, and the illustrations are so good that one forgets to be sorry that they are not in colour.

We begin to wonder whether the learned author has ever been to Cracow, because his account of the manuscripts in the Czartoryski Museum reads as though the information was derived from someone else, and having had the pleasure of handling these manuscripts we had expected that rather more would be said about them. Naturally, however, it is to the places with which the learned author is well acquainted, such as Utrecht and Ghent, The Hague, Munster, Leeuwarden and Munich, that he gives his greatest attention, although we cannot complain in any way of the descriptions given of the manuscripts we cherish in England. It is odd to read of a beautiful one in a remote place like Zwolle.

The whole account of the manuscripts is extremely well written, and no one will need a better handbook for their study than the one which the learned author has produced.

G. C. W.

ANNALS OF THOMAS BANKS, SCULPTOR, ROYAL ACADEMICIAN. Edited by C. F. BELL. (Cambridge University Press.) 42s. net.

Mr. Bell is a scholar and connoisseur of the old-fashioned kind with a lively contempt for subjective criticism and the foibles of contemporary fashion. Here he takes up the cudgels on behalf of his once celebrated ancestor, Thomas Banks, and the neo-classic sculpture of the XVIIIth century, which is now at a discount. On the title-page is an extract from "Gil Blas" to the effect that standards of taste are in a state of perpetual flux, and the preface is a scornful elaboration of that theme. Those who revile English XVIIIth-century sculpture get short shrift, but it is noticeable that Mr. Bell nowhere commits himself to an expression of admiration.

Banks's works are set out in chronological order with extracts from his correspondence and copious annotations. Many obscure and interesting members of his circle are brought to life again, while such is the vivacity, not to say truculence, of the author's style that these "Annals" are vastly more entertaining than the nature of the subject may suggest. The plates, forty-three in number, certainly reveal an accomplished sculptor in an obsolete mode: we agree with Mr. Bell that there can be no saying that a liking for that mode will not return; but surely never for it on the colossal scale of some of these monuments. There is a tart passage about the custodians of cathedrals who betray their trust by casting out the tombs of Georgian worthies for the setting up of which their predecessors were well paid; nevertheless we should hear without a pang of the expulsion from the Abbey of the monstrous mountain of marble with which Banks commemorated Sir Eyre Coote. "Thetis dipping the Infant Achilles in the Styx," which, though he does not say so, the Victoria and Albert Museum owes to the generosity of Mr. Bell, is a far more favourable specimen of Banks's style. But whatever one's personal tastes may be, there can be no doubt that these "Annals" are a learned and most readable contribution to the literature of English art.

R. E.

PERSEUS. By JOCELYN M. WOODWARD. (Cambridge University Press.) 10s. 6d. net.

This is a scholarly little book. The legend of Perseus is written attractively enough for the general reader, but the abundant notes and references and the unhackneyed illustrations from Greek sculpture and vases are a pleasant introduction to the intelligent study of Greek art.

C. K. J.

## BOOK REVIEWS



LID OF GOLD SNUFF-BOX, with portraits of Princess Marie-Joseph de Saxe (1731-1767) and Louis Dauphin de France (1729-1766). Made by J. Ducrollay, Paris, 1749.

**A HISTORY OF GOLD SNUFF-BOXES.** By RICHARD and MARTIN NORTON. (S. J. Phillips, 113, New Bond Street, London, W. 1.) 1938. 10s. 6d. net.

This dainty little volume on a subject which has hitherto received but little attention, comes from the hands of the two gentlemen who succeeded to the business of their relative, Mr. S. J. Phillips, of New Bond Street. The arrangement of the book is quite admirable; a chapter on the Social History of Tobacco and Snuff is followed by one on the materials and technique employed in the making of snuff-boxes; the illustrations, which occupy forty-three pages, are chosen with care, though naturally they can give no adequate idea of the brilliance of the originals; and it is a pleasure to find the very detailed descriptions facing the illustrations—a very desirable arrangement. The chapter on the history of tobacco and snuff makes entertaining reading; we learn of the introduction of tobacco and snuff in the XVIth century, and, incidentally, of the derivation of the term "nicotine." James I's "Counterblaste to tobacco" is given at length, and reference is made to the large revenue derived from its sale in France, Austria and England. In spite of two Papal Bulls directed against the taking of snuff, the habit continued to grow, reaching its height in the XVIIIth century.

France was, without doubt, the original home of the snuff-box, and the greater number of those now existing were made in Paris, which produced the richest and most delicate work. The writers describe the various methods and technique, and we note with approval their appreciation of the excellent fitting of the hinge-work, a feature which must have struck all who have had the pleasure of handling these precious objects.

The book is an attractive study of a subject which has fascinated many collectors. In their interests it would have been helpful to refer to the great collection of gold snuff-boxes in the Victoria and Albert Museum, South Kensington, some 200 in number, exhibiting every kind of subject and treatment, most of them bequeathed from the collection of George Mitchell in 1878 and that of W. W. Aston in 1917; about twenty more may be seen in the Jones Collection at the same museum, and a considerable group in the Wallace Collection at Hertford House.

W. W. W.

## BOOKS RECEIVED

**THEY CALL THEM SAVAGES.** By ALETTA LEWIS. (Methuen & Co., Ltd.) 8s. 6d. net.

A charming book about Samoa, written by an English artist who has lived amongst these far from savages with eyes and ears open, and sound sense to back them. Her illustrations are as attractive as her writing.

**FROM HOGARTH TO KEENE.** By HENRY REITLINGER. With 87 Reproductions of Black-and-White Drawings by English Story-Telling Artists and Illustrators. (Methuen and Co., Ltd.) 15s. net.

**THE PRINT COLLECTOR'S QUARTERLY.** Edited by A. H. STUBBS (J. H. BENDER, Director). October, 1938. (*The Print Collector's Quarterly*, 615, Wyandotte Street, Kansas City, U.S.A.) \$3.50 a year.

**A KEY TO MODERN PAINTING.** By CHARLES MARRIOTT. (Blackie & Son, Ltd.) 5s. net.

**THE BRITISH MUSEUM QUARTERLY.** Vol. XII, No. 4. (London. By the Trustees.) 2s. 6d. net, 2s. 9d. post free.

**EARLY CHINESE PAINTINGS FROM A. W. BAHR COLLECTION.** By OSVALD SIRÉN. With 27 colour and monochrome reproductions. (The Chiswick Press, Ltd.) £6 6s. net. See review on page 309.

**A HISTORY OF GOLD SNUFF-BOXES.** By RICHARD AND MARTIN NORTON. (S. J. Phillips, 113, New Bond Street, W. 1.) 10s. 6d. net.

**VINCENT VAN GOGH LETTERS TO EMILE BERNARD.** Edited, Translated and with a Foreword by DOUGLAS LORD. (London: The Cresset Press.) 15s. net.

**ART HISTORY AND CONNOISSEURSHIP.** Their Scope and Method. By W. G. CONSTABLE, Curator of Paintings, Museum of Fine Arts, Boston, Mass. Formerly Slade Professor in the University of Cambridge. (Cambridge, at the University Press.) 3s. 6d. net.

**ANATOMY FOR ARTISTS: Being an Explanation of Surface Form.** By EUGENE WOLFF, M.B. (Lond.), F.R.C.S. (Eng.), late demonstrator of Anatomy, University College, London; late lecturer in Anatomy to the Slade School; ophthalmic surgeon, Royal Northern Hospital, &c. Illustrated from original drawings by George Charlton, member of the Slade School Staff, University College, London. Third Edition. (London: H. K. Lewis & Co., Ltd.) 12s. 6d. net.

Written by a surgeon, this anatomy for artists derives its special merit from the conjunction of an authoritative text with diagrams of exemplary clarity drawn by an artist who has understood his job with equal certainty. The fact that this is the third edition is sufficient proof that the merits of this book are widely recognized. The additional number of figures will make it the more welcome.

**HISTORY OF SPANISH ARCHITECTURE.** By BERNARD BEVAN. (B. T. Batsford, Ltd.) 21s. net.

**PILLAR TO POST.** The pocket lamp of Architecture. By OSBERT LANCASTER. Illustrated by the Author. (London: John Murray.) 5s. net.

**THE ENGLISH COTTAGE.** By HARRY BATSFORD, Hon. A.R.I.B.A., and CHARLES FRY. Illustrated from Photographs, Diagrams and Drawings. (London: B. T. Batsford, Ltd.) 7s. 6d. net.

**GOYA.** By CHARLES POORE. (London: Charles Scribner's Sons, Ltd.) 12s. 6d. net.

**PICASSO.** By GERTRUDE STEIN. (B. T. Batsford, Ltd.) 7s. 6d. net.

**ART PRICES CURRENT.** A Record of Sale Prices at the Principal London and other Auction Rooms, October, 1937, to August, 1938. With Indexes to the artists, engravers and collectors. Volume XVII New Series. (The Art Trade Press, Ltd.) 3 guineas complete.

**BEETHOVEN.** By WALTER RIEZLER. With an introduction by WILHELM FURTWÄNGLER translated from the German by G. D. H. PIDCOCK. (London: M. C. Forrester.) 10s. 6d. net.

**THE HOMEOVERS BOOK.** Etchings, Engravings and Colour Prints for Home Decoration. 24th edition. Edited by WARREN E. COX, Art Director of "Encyclopædia Britannica." (Frost & Reed, Ltd., Bristol and London.) 2s. 6d. net.



## THE TREASURES OF ENGLISH HOMES EXHIBITION AT THE BIRMINGHAM CITY ART GALLERY



GEORGE WILLIAM, 6TH EARL OF COVENTRY  
By ALLAN RAMSAY  
*Lent by the Earl of Coventry*

The exhibition of pictures, tapestries, furniture and other objects, lent by ladies and gentlemen residing within a radius of fifty miles of Birmingham, which has been arranged in the City Art Gallery, has a two-fold importance. In addition to the beauty and interest of the carefully selected works of art, it is an illustration of the taste and discrimination displayed by the owners of some of England's most stately homes over eight or ten generations. It should give an impulse to the desire to acquire artistic treasures for the delight of living with them.

One of the most interesting items is Henry Stone's portrait of King Charles I, which was rediscovered by chance, under a somewhat crude flower piece which had been painted over it. It belongs to Lord Leigh of Stoneleigh Abbey. Charles is dressed in black and wears a white lace collar with a medallion suspended from a blue ribbon. A three-quarter length portrait of Charles II in armour, by Sir Godfrey Kneller, has been lent by Mr. Gyles Isham. It was probably painted in 1680, and there is a similar portrait at Holyrood Palace. The Earl of Lanesborough has sent a portrait of Ann Danvers, by Sir Peter Lely. The lady wears a grey dress and a green wrap, and is seated in an interior apartment. Another important Lely is that of Sir Thomas Isham, who died in 1681. It is believed to have been painted in 1676, and altered—in response to the baronet's "desir to have ye head and ye cravat of your picture chang'd and ye

face of yr picture putt on it which Master Lilly has drawn for you sinc you came over reserving ye same posture, nor altering any of the colours"—in 1680. It is a three-quarter length portrait with the head turned three-quarters to the left.

An exceptionally fine Ramsay of the sixth Earl of Coventry has been lent by the present holder of the title. It is additionally interesting as the sixth Earl was instrumental in obtaining for Ramsay the position of Court painter to George III.

A "Virgin and Child" by Van Dyck has been lent by Captain W. R. West, and the same owner has sent another "Mariola," attributed to Il Sodoma (1477-1549). The latter was purchased in Italy by James West, late in the XVIIIth century, as a Leonardo da Vinci, but was subsequently described as Milanese, and is now identified as above.

The tapestries include a fine piece embodying the Tudor rose, birds, deer, the lion and the griffin, the latter probably being the artist's idea of the Welsh dragon. The piece is Franco-Flemish, circa 1520, and is lent by Mr. G. Baron Ash.

The furniture comprises a number of very handsome walnut chairs of the time of Charles II, with turned legs and carved backs, and embroidered upholstery. A XVIth century spindle-backed chair of turned beech, belonged to Sir Richard Grenville. It has been lent by Mrs. Granville.

J. G. NOPPEN.



SPINDLE CHAIR (Beechwood). Early XVIth century  
*Lent by Mrs. Granville*



# ART NOTES BY THE EDITOR ROUND THE GALLERIES



A STAND AT THE BRITISH ANTIQUE DEALERS' FAIR, 1938

Messrs. S. W. Wolsey's Exhibits, including the Early XVIth Century Linenfold Panelling from the Manor of Bretons, Hornchurch

## THE ANTIQUE DEALERS' FAIR

The Antique Dealers' Fair at Grosvenor House closed on November 11th after a fortnight's duration, instead of the hitherto usual three weeks. Nevertheless the result exceeded expectations. The attendance, calculated on a daily average, was greater than last year. In spite of the times the business done appears to have been generally fairly satisfactory. One thing seems to emerge clearly: the Fair is now established in the minds of the public, who look forward to it as one of the most pleasurable events of the season.

FROM EL GRECO TO GOYA, EXHIBITION OF SPANISH PAINTINGS AT THE SPANISH ART GALLERY—TOMAS HARRIS, LTD., 6, CHESTERFIELD GARDENS—IN AID OF THE BRITISH RED CROSS SOCIETY'S SPANISH RELIEF FUND.

Charity is frequently invoked to excuse deficiencies in other merits. Visitors to this exhibition, however, will find that by incidentally serving a good cause they have contributed to their own funds of pleasure and interest.

The exhibition covers its ground from El Greco to Goya, that is to say, the period when it was perhaps most obviously Spanish, and this in spite of the fact that El Greco to the end of his days proclaimed his un-Spanish nationality even in his signature. He is represented in this exhibition by several pictures of the greatest importance; we mention particularly "The Virgin and Child with St. Anne," from a Scottish private collection; the so-called "Dream of Philip II," originally in King Louis Philippe's collection, and the

"Christ with the Cross," which is the subject of our colour plate. These pictures speak for themselves, and as the colour plate suggests, the last-named is most amazingly brilliant in colour and characteristic in its flesh tints. A picture that will be of special interest to the El Greco lover is the "Angel Appearing to the Magdalen" (from the High Altar of the Magdalen in the Church of Tituleia). Asserted by Cossio to be "the most important work . . . executed by our artist after 1606," San Roman claims for it only that it was carried out "as much by the father as by the son." Another interesting painting is a genre picture called "A Spanish Proverb," one of the few of its kind by this master. A portrait of a man, unidentified, also originally from King Louis Philippe's collection, completes the series of El Grecos. Next in importance are the Velazquez paintings. There is the head of Philip IV, painted for the benefit of the Italian sculptor, Pietro Tacca—a marvellous picture with an interesting history given in the catalogue. It is, however, hardly doubtful that the earlier and less colourful portrait of a man wearing a ruff is its equal. In this painting the beauty lies in the powerful modelling of a most striking head. By Velazquez is also a study of a girl's head.

These pictures alone would make a visit worth while. In addition to them are, however, a number of other Spanish paintings, apart from Goya's portrait of Gasparini, reproduced in colour in our July number. There is a typical "Immaculata" by Murillo, but more interesting, a "Saint Giles Before Pope Gregory IX." In this picture the heads, especially those of Saint Giles, "in ecstasy," and of an attending monk, are of remarkable

APOLLO

If we are to believe  
that our furniture  
has been influenced  
by our dress -



as in the time of  
good Queen Bess,



and of Cromwell



and the  
Stuarts,



and in the days of The Georges

From "Punch."

APOLLO



and certainly in Victorian times,



then must we thank these

for these?

From "Punch."

power. Other important pictures in this show are by Zurbaran and Valdes Leal, by the latter especially a conversion of "Don Juan"—"Don Miguel de Manara"—and a still life of the "School of Zurbaran" will have special attraction for lovers of "modern" art, since it seems to hold the balance between naturalistic representation and abstract form—the perspective of foreshortened plates seems to have particularly intrigued him. The exhibition concludes with a series of proofs of Goya's "Disasters of War," some of them retouched by the artist himself—and a series of miniatures on ivory—painted in a manner typical of this extraordinary genius.

#### AUTUMN EXHIBITION—BARBIZON HOUSE

This show has a certain quality of unexpectedness which lends additional interest to the exhibits. Perhaps this will explain itself if I simply mention the first four items in the catalogue. They are: (1) Joseph Israels (1827-1911), "Grace Before Meat"; (2) Henry Tonks (1862-1937), "The Gardener"; (3) Sir Henry Raeburn, R.A. (1756-1823), "Isabella Campbell"; (4) P. Wilson Steer, O.M., "The Posie." If to these names we add Cecil Lawson's (1851-1882), David Muirhead's, A.R.A. (1867-1930), Sir William Beechey's, R.A. (1753-1839), and Augustus John's, we have the orbit of the exhibition and an indication of its unexpectedness. Wilson Steer is happily still with us, but it is the Steer of the early 1900's that speaks to us. The Steer who in "The Satin Dress" seems to sum up the tradition of the British School of portrait painters. The juxtaposition of David Muirhead's "Rochester," Steer's "Knaresborough," and Cecil Lawson's "Bardon Moor, Yorkshire" furnishes a proof if such were needed that the British school of landscape painters of that period was a successor worthy of Constable and the Dutch. Lawson, whose pictures one now seldom sees, was a particularly refreshing rediscovery. Tonks, in the portrait called the "Model" and the *plein air* study called "The Gardener," is seen to much greater advantage than in his larger, more complex and more laboured compositions. Joseph Israels's "Grace before Meat," though following the Dutch tradition of the XVIIth century, and therefore *in line* with the aforementioned artists, nevertheless "dates." Augustus John, however, is the only one here who has no recognizable ancestors either here or in Holland. His charming landscape with figures entitled "Rhyd-y-Fin," as well as the "Gitana in Yellow," demonstrates his complete independence, especially when we have, as here, the Reynoldses, Beecheys and Raeburns to compare his approach and theirs.

#### ARTS AND CRAFTS EXHIBITION SOCIETY: FIFTIETH ANNIVERSARY EXHIBITION AT THE ROYAL ACADEMY.

There is just time for the readers of this notice to visit this Exhibition of Arts and Crafts at Burlington House which closes on the 3rd, and I earnestly recommend them to do so, particularly if they have the great good fortune to possess money commensurate with their good taste. Not that one needs a very great deal of the former commodity; the most expensive item in the catalogue does not exceed 200 guineas, and the lowest is a matter of a few shillings. The point is that I cannot do this show critical justice with the very limited space at my

disposal. One comes away from this exhibition again with the conviction that there is nothing much wrong with our artists and craftsmen, but something very much wrong with our society that does not know how to make use of them. We have, it is clear, goldsmiths and silversmiths, cabinet makers, potters, embroiderers, and textile workers; we have designers in stained glass, calligraphers, book producers and binders, architectural sculptors and masons; in short, every kind of handicraftsmen, who know their jobs, and if they want anything, it is WORK, or, rather, *intelligent* patronage. That, of course, explains their difficulty. Not that intelligent patrons would find nothing to find fault with; but the faults are minor matters, misapplication of detail rather than of principles, and very occasionally also of taste. On the whole, however, the display is admirable evidence of the high standard of our designers and makers.

Those of our readers who are unable to see the exhibition should—if they have any use at all for contemporary craftsmen and designers—make note of the permanent address of the Society—6, Queen Square, W.C. 1, for future reference.

#### L'ECOLE DE PARIS AT THE GALLERIES OF REID & LEFEVRE

This was a most delectable exhibition. It gave one, in particular, a kind of synopsis of Picasso's "quantalike" development. One cannot speak of an evolution in his case, because his mind seems to jump about boxing the compass (like my metaphors) of pictorial art.



LE SALTIMBANQUE

By PICASSO

From the Exhibition at the Galleries of Reid & Lefevre



## ROUND THE GALLERIES

When I say that there is a rather tamely impressionist Picasso, entitled "La Corrida," of 1901, that there are half a dozen or more of the first decade of this century, several of the 1920's and more than one of the 'thirties, it will be clear that the Picasso survey is comprehensive. To discuss the twelve pictures in detail is impossible. Suffice it to say that the show has caused me at least to revise my opinion in one respect. It is pretty clear that Picasso begun as a painter and could have remained a painter if he had chosen, but that his intellectual curiosity has driven him into fields—sometimes barren, sometimes fertile—of experimental design, like the Sower who went out to sow. . . .

For the rest this stimulating show varied from the impressionist colourists—Vuillard and Bonnard—to the engineer-painter Leger, ending with a paranoid picture by Dali entitled "La Memoire de la Femme-enfant." It contains a panel of jewelled watches painted with the diligence of a Dutch still life painter. And there are many pictures, by Braque, Derain, Lurçat, Odilon Redon, and so forth—all excellent examples—about which one would like to go on writing if there were the space and the time.

### AUTUMN EXHIBITION OF BRITISH PICTURES AT MESSRS. AGNEW'S GALLERIES

It is always a pleasure when one gets an opportunity of making good cracks and fissures in that precarious edifice we call our knowledge. So in this exhibition there are a number of paintings which rivet one's interest more than other and better works. George Jones, R.A. (1786-1869), Turner's friend, and as such only a name now, is represented by two most respectable performances. One is a picture of "Lord Clyde at the Relief of Lucknow," and the other "Lord Clyde Superintending

the Evacuation of Lucknow." The outstanding quality in the former is the management of crowds in the manner of our contemporary, Charles Cundall; that in the other is a clever suggestion of receding planes, which carries the eye right into the distance. Another agreeable surprise is the loose and painter-like quality in Frith's small panel of Brighton Beach. In spite of the sentimental complexion of its subject, P. F. Poole's, R.A. (1807-1879) small "Waiting for Father" has a most agreeable æsthetical quality. In both cases one seems to owe their *manes* an apology for having doubted their sensibility. Again, David Cox appears in an "un-Coxlike" mood in his oil painting of "Moel Siabod, from Bettws-y-Coed"; the difference is difficult to analyse but obvious on comparing it with the "Crossing Lancaster Sands" in this show, and recognizable as a Cox from a distance. Similarly, there are two views of Dedham, by Constable, in which his hand is not nearly so obvious as it is in the sky of his little panel of "The End of Judge's Walk, Hampstead." Even Turner's gay landscape with figures, or figures in a landscape, entitled "What You Will," is a charming change from the Turner one knows better. The exhibition includes such important portraits as Sir Thomas Lawrence's "Henry Pelham-Clinton, 4th Duke of Newcastle," Allan Ramsay's "Miss Sarah Verney," Sir Joshua Reynolds's "Countess Nugent," unusually rich in colour, and a Winterhalter portrait of Queen Victoria, as well as several other interesting paintings which I have no room to discuss.

### GREAT MASTERS OF THE 14th TO 18th CENTURIES FROM THE COLLECTION OF N. V. BACHSTITZ GALLERY, THE HAGUE, AT 15, OLD BOND STREET, (KNOEDLER HOUSE).

This is an exhibition which will in the main appeal to serious students of the history of art, containing as it does many pictures of great interest by less-known Early Italian and German and Catalan painters, though the later centuries and the Dutch and English School are not excluded. For the expert, but also for others who like paintings "for painting sake," I would mention specially two small Catalan pictures of the mid-XVth century by "the Master of the Cypresses," and two panels from a Crucifixion by Lucas Moser—Upper Rhenish, circa 1435. The most splendid painting in the show of general appeal is Goya's "Lady," in a rose, blue and white scheme.

### SHORTER NOTICES

THE ADAMS GALLERY EXHIBITED A SERIES OF GOUACHES by Chirico. They were all rather similar in style and colour and all equally charming. They are done in his Græco-classical style, the surrealist element being agreeably subdued. The only idiosyncrasy of his I could not appreciate was the recurrent introduction of what appeared to be tiny flags stuck in the ground such as a fantastic golfer might fancy.

ROBERT AUSTIN, THE WELL-KNOWN ETCHER, HELD AN exhibition of drawings at Messrs. Colnaghi's Galleries. They were, of course, good, in the manner in which that might be said of Laura Knight's work, rather than of Degas. The fact is that they seem to lack ultimate authenticity.



"LEICESTER SQUARE, 1936" By DONALD TOWNER  
From the Exhibition at the Leicester Galleries

## A NOTE ON WATTS' PICTURE, "CHOOSING"

BY W. GRAHAM ROBERTSON

This picture has seldom been exhibited, and never reproduced until it appeared in photogravure in "The Story of My Life," by Ellen Terry (Large Paper Edition, p. 150), 1908; again figuring as Frontispiece to the Barbizon House Record, 1934, with an appreciation by Mr. Gordon Bottomley, who wrote: "The delicacies of this little piece of perfection might well be taken as an illuminated signpost to his (the artist's) greater achievements.—It is also a precious record of another great artist, of a great Englishwoman."

Among all the many portraits painted of her, this one always remained the sitter's favourite.

George Frederick Watts was a fine artist, and we Victorians were proud of him. As we stood before his pictures we would murmur in awestruck tones: "How like a Tintoretto!" and "Really that might almost be a Titian!" We were not being rude, we were trying to be most complimentary; and in truth some of these near-Titians and almost-Tintoretts were very splendid things. There was certainly no other living painter who could come so close to the great Venetians, and we felt comfortably secure in our opinion that Watts was, to all intents and purposes, an Old Master.

But sometimes an uneasy little thought would intrude. Was it, perhaps, quite the right thing to be an Old Master while yet a young one? We had come across certain "character" actors who had persistently taken old men's parts throughout their youth and had one day realized that they were now genuine old men and could never hope to play Romeo. And we sometimes wondered—though we usually kept our wonder to ourselves—what this great painter's pictures might have been like had he never seen a Titian or a Tintoretto.

In the picture, "Choosing," here reproduced, we may find the question answered.

Here Watts had evidently seen something to paint—something that he wanted very much to paint—something that did not remind him of Venice nor of Old Masters nor of anything but its own fresh young beauty and its eminent "paintableness."

And he went straight ahead and painted for all he was worth, free from preoccupations, seeing with his own eyes and not through dead men's spectacles, so lost in his work that had Titian himself walked into the studio he would merely have been received with a curt "Go away. I'm busy."

And the result was a genuine and original George Frederick Watts.

### MUSEUM CHRISTMAS PUBLICATIONS

The Trustees of the British Museum have again added to their series of colour reproductions from the treasures in the museum. They are mounted as Christmas and New Year cards and published at 4d. each. The subjects of the new series include two water-colours by David Cox and one by Girtin, two French XVth century miniatures, and a XIIth century Chinese painting representing a bird on a bough. To be obtained from The Director, The British Museum, W.C. 1.

The Metropolitan Museum of Art, New York, have issued a charming little Christmas "Picture Book" entitled "The Christmas Story in Art." It contains twenty-one reproductions from sculpture, tapestry and paintings from the XIVth century to William Blake, and is published at 25 cents. To be obtained from Bernard Quaritch, W. 1.

A lovely and most satisfying picture it is, its appeal is universal. Though in it the artist's great powers are at their full, yet it can be appreciated even by those who fight rather shy of his vast symbolic compositions.

It is not everyone who can hang colossal allegories upon his walls; there is nothing cosy or home-like about Time, Death and Judgement, and the continuous contemplation of these and the like abstractions might be found to entail an inconveniently high standard of life and conduct.

But this picture makes no such demands, its admirers may enjoy it without undue worry about their latter ends or the condition of their morals. They are only required to look at it and love it, to rejoice in its beauty and to be grateful for it.

For the artist was painting his girl-wife, little more than a child, not yet seventeen.

She had sat to him once before with her sister, Kate, for a portrait study called "The Sisters," and now she came again to the studio as the painter's bride.

She stood there before him in her wedding gown, designed for her by Holman Hunt, drawing towards her with characteristic eagerness a camellia branch set with red blossoms, while in her left hand lay a few drooping violets.

The later work of Watts is perhaps too much overlaid with rather trite imagery, but in this portrait he "builted better than he knew," and its symbolism was prophetic.

For the lovely young girl, here shown trying to smell a scentless flower, was throughout a long and brilliant life ever to sniff hopefully at camellias, feeling sure that some day one of the beautiful things would reward her trust with a marvellous and nameless perfume, and to be comforted in her disappointment by the sweetness of hidden violets held close to her heart.

In Victorian days those few who wanted their souls painted took them to Watts; and if they were badly equipped in this respect or altogether deficient, the artist had to supply them from his own private store at some personal inconvenience.

But here he could simply paint what was before him, and here is set down for all to see the pilgrim soul of Ellen Terry, ever wistfully seeking a strange, half-realized perfection that still eluded her—for it was not of this world but must have been a stray memory from her own native land of Faerie, where scentless blossoms fill the air with fragrance and songless birds trill like nightingales.

### BRASS AND COPPER COLLECTORS' SOCIETY

With the purpose of bringing together people all over the country who are interested on the hobby of collecting brass and copper and of enabling them to share this pursuit, a Brass and Copper Collectors' Society has recently been formed.

Membership is open to all private individuals who are interested in the collection of brass and copper; who are themselves collectors; or who are anxious to see the traditions of individual craftsmanship in these metals maintained in face of modern standardization.

The Honorary Secretary of the society is Mrs. S. S. Sedgwick, and the society's London headquarters are 12, Henrietta Street, W.C. 2.



"CHOOSING"

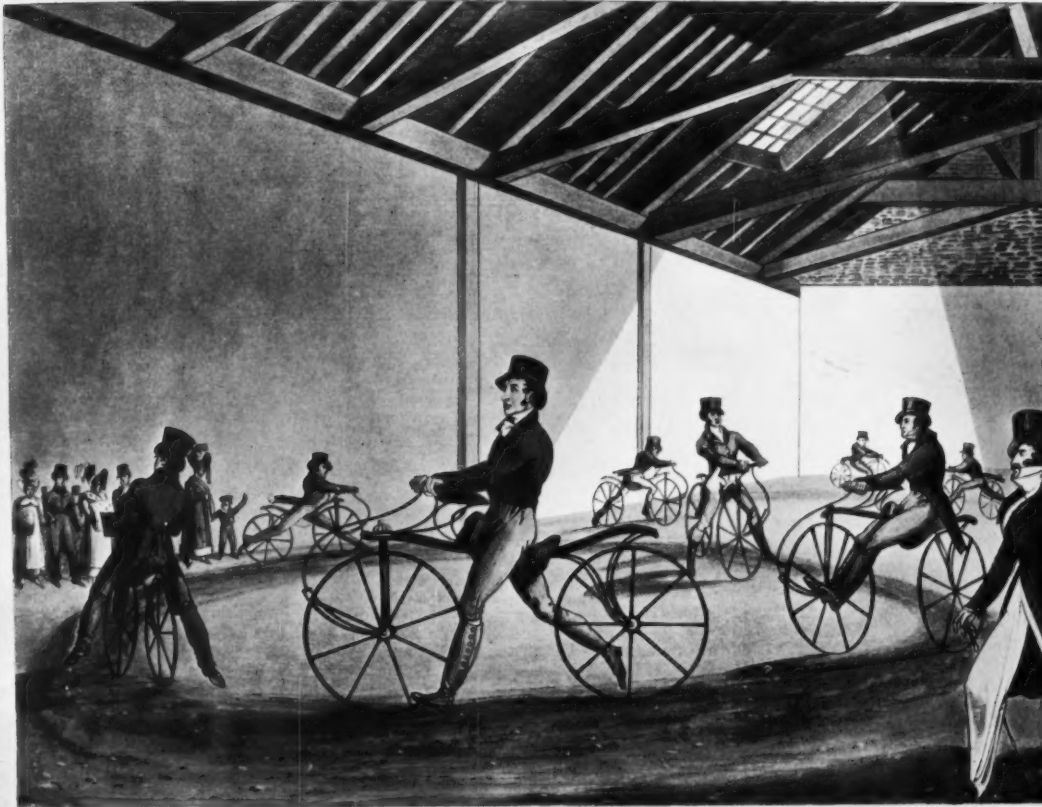
By GEORGE FREDERICK WATTS, O.M., R.A.

*From the painting in the possession of Kerrison Preston, Esq.*





## ROUND THE GALLERIES



*Johnson's Pedestrian Hobby horse Riding School,  
at N° 47 Strand.*

This Machine is of the most simple kind, supported by two light wheels running on the same line; the front wheel turning on a pivot, which, by means of a short lever, gives the direction in turning to one side or the other, the hind wheel always running in one direction. The rider mounts it, and seats himself in a saddle conveniently fixed on the back of the horse (if allowed to be called so), and placed in the middle between the wheels; the feet are placed flat on the ground, so that in the first step to give the Machine motion, the heel should be the part of the foot to touch the ground, and so on with the other foot alternately, as if walking on the heels, observing always to begin the movement very gently. In the front, before the rider, is placed a cushion to rest the arms on while the hands hold the lever which gives direction to the Machine, as also to balance it if inclining to either side when the opposite arm is pressed on the cushion.

### OLD LONDON—EXHIBITION OF PRINTS AND PAINTINGS AT THE PARKER GALLERY

There is one sensation which the young generation of to-day can never experience: the deep regret we feel when we see landmarks disappearing that seemed like rocks of ages in our youth. It happens so frequently and so rapidly to-day that one would have to be younger than a schoolchild not to remember a vanished building or even a vanished street. A building may disappear, as it were, between morning and afternoon school; a building rise and already begin to weather within the stretch of the summer holidays. Buildings are no longer hallowed by the use of generations. We do not build for a lifetime. It is uncertain what we build for now unless it be the better sport of enemy bombers. It is, therefore, with regretful delight that one browses amongst the memories and memorials of the past in this exhibition. One's interest, moreover, is stimulated by the iconographical "asides" with which sometimes the exhibits and nearly the whole catalogue abound. Here is, for example, a

print of 1770 entitled "The New Buildings in the Strand called the Adelphi, viewed from the River Thames." Again we have New Buildings called again—absurdly enough—Adelphi, erected in 1938. Will they last as long? Then here a magnificent 61 in. long print by Hollar, "The Prospect of London and Westminster taken from Lambeth," a fascinating test for one's topographical and historical knowledge. We examine several prints of Lambeth Palace, and the catalogue tells us that it is "the earliest example of brickwork in London, and that, *inter alia*, the first American bishops were consecrated there. Whitehall, again, is exceptionally well represented in the exhibition; this includes, amongst other views, a coloured engraving of the "Priory Garden," and another with an excellent view of Holbein's Gate that formerly led from Whitehall into old King Street; remains of this street still existed until a few years ago.

The picture which graces this page will give an inkling of the tremendous variety of this exhibition, which also includes paintings.

## A P O L L O

MISS ETHEL C. HATCH'S WATER-COLOURS WERE EXHIBITED in Mr. Godfrey Barclay's new gallery at 11, Hanover Street, W. 1. In her representation of flowers the artist is, as ever, fluent and charming. She knows how to use her medium. Her landscapes do not, I think, quite come up to the mark because the design is more confused.

IN THIS NEW EXHIBITION OF J. C. HARRISON'S "BRITISH Game Birds" at the galleries of Messrs. Vicars Brothers, Ltd., the artist has included a number of interesting subjects from Iceland. Especially attractive amongst these were "Oyster Catchers and Black-tailed Godwit," "Harlequin Ducks" and "Whooper Swans, and Great Northern Diver on Lake Pingeller." One of the prettiest subjects in the show was "Through the Birches, Woodstock," and the menacing "On the Alert: Golden Eagle," perhaps the most impressive. Mr. Harrison's style seems to have broadened a little to the advantage of his able brush.

ANOTHER SCULPTOR HELD AN EXHIBITION AT THE Leicester Galleries. This was Dora Gordine, born in Russia, but now, as the catalogue states, "by marriage with the Hon. Richard Hare, formally, as well as in sympathy, a British subject." That, of course, is irrelevant. So far as my memory serves me, her sculpture was as good before this happy change. Perhaps the chief quality in the artist's modelling of the solid form is the impression it gives of an inner life. I mean by this a physical rather than a metaphysical quality. It would



PORTRAIT HEAD OF MR. GEORGE EUMORFOPOULOS  
By DORA GORDINE

*From the Exhibition at the Leicester Galleries*

never occur to one that these bronzes must be hollow, or even that they might be made of solid metal. Although she builds her form up, as every modeller must, she conveys the impression that it is conditioned by some force within—as, indeed, is the case with form in nature. One cannot give a sculptor, a modeller, I believe, more praise than that.

SUZANNE EISENDIECK'S RECENT PAINTINGS EXHIBITED at the Leicester Galleries, continue to show this artist's amusing preoccupation with *danseuses* and *midinettes*, rendered in a spirit that is as light as Marie Laurencin's, but fuller of character and more subtle in technique.

IN THE SAME GALLERIES CHARLES CUNDALL, A.R.A., showed some forty paintings in which, however, the pictures of crowds by which he made his name, are not in the majority. The artist's touch has broadened; his power of holding his design together has increased, and his rendering of sky and air makes his landscapes now even better than they seemed before.

THE POPULARITY THAT MONSIEUR ALFRED JONNIAUX enjoys, not only in his own country, Belgium, but also abroad, is understandable. His exhibition last month at the Matthiesen Gallery proved him to be a most competent technician rather in the manner of the late de László. His brushing is smoother and less obvious, and he knows how to make his Society sitters look their best. He also, however, delights in painting the most humble, such as "The Charwoman"—a strange contrast to the lovely Maharanee of Cooch Behar, but a contrast



FLOODLIGHT ON ST. BRIDE'S (oil)

By PIERO SANSALVADORE

*From the Exhibition at the Fine Arts Society's Galleries*

## SHORTER NOTICES



"SPECTRE DE LA ROSE" By CLIFFORD HALL  
*From the Artist's Exhibition at the Leger Galleries*

only in subject not in technique. In point of fact, Monsieur Jonniaux has, as his landscapes and flower-pieces show, not much of his own to say with his brush.

AT THE SAME GALLERIES THERE WAS ALSO A SHOW OF Mr. Michael Rothenstein's work. Mr. Michael Rothenstein is a son of Sir William, but he has not his father's earnestness as a craftsman, though his portraits and still-life subjects show that he is a good painter and, when he likes, an accurate draughtsman. However, he does not always like; in fact, he seems more interested in crowded subjects of a religious or sociological kind. I am informed that he painted twenty-three pictures of the Crucifixion. In such pictures he adopts a kind of Stanley Spencer mode of expression. He has, however, neither Stanley Spencer's strange imaginative power, nor the capacity to hold his design together with the same force. Personally, I prefer him in the sober and most ascetic mode of expression, that is to say, in his drawings such as "The Ruined Factory," "The Manager's House," and many others.

MESSRS. TOOTH'S FOURTH FLÛCHE D'OR EXHIBITION WAS a worthy successor to the others. Perhaps the most beautiful painting in it was Degas's "La Femme au Tub" of 1884.

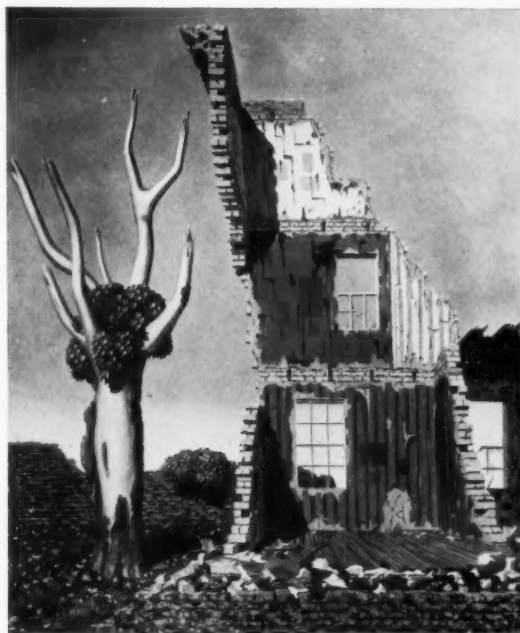
MR. HERBERT GURSCHNER'S FIFTH LONDON EXHIBITION, which was held at the Cooling Galleries, shows that this artist has lost nothing of his native qualities. In a strange way he still preserves the naïveté, gaiety and, at times, religious seriousness of his Austrian homeland. The

triptych called "The Altar of Life" is of impressive seriousness and simplicity. Amongst his portraits, that of Sir George Franckenstein and Mr. Algernon Blackwood—early German, *i.e.*, XVth century-like in treatment and purity of colours—are the most attractive. His style is not so well suited to the portraits of modern young women.

MISS PATRICIA PREECE'S PAINTINGS EXHIBITED AT THE Leger Galleries reveal an artist who is mainly interested in two things: the character of the thing seen, whether it be a body or a face—certainly her figure subjects are more convincing than her landscapes—and the way to render this character by means of pigments. Her nudes consequently are as much character studies as her portraits of young girls, old women and old men; and she renders the weighty fulness of a breast with the same convincing truth as she does the age-set angle of an old man's head or the work-worn features of an old woman. One will care for her pictures in the degree in which one respects life lived and the manipulation of paint.

MR. ANDREW GRANDIS'S FIRST SHOW, WHICH HE HELD at the Palser Gallery, proves that he is an artist who is not afraid to handle his pigments boldly; but at present he is too apt to remember what he has seen and to forget what he is seeing. In other words, his paintings, considered as designs, are not yet sufficiently self-supporting.

It is, unfortunately, impossible to make exhibition dates and the press dates of APOLLO agree, so I have been unable to have enough space for notices of the "New English," the "London Group" and the "Royal



THE NAKED TREE By JOHN ARMSTRONG  
*From the Exhibition at the Galleries of Reid & Lefèvre*



Portrait Society's" exhibitions. Far the most outstanding painting from any of these three shows was Augustus John's "Thomas Barclay, Esq." in the Royal Portrait Society.

WE FEEL SURE THAT OUR READERS WILL FORGIVE US for having taken a feather out of *Punch's* cap—with his permission—in order to decorate APOLLO with it. We are certain that our readers are better qualified to appreciate the artist's humour than any others, and will enjoy these drawings even if they have seen them before.

#### HURDLE COLLECTION FOR PLYMOUTH

On October 12th, at the City of Plymouth Museum and Art Gallery, Mr. S. F. Markham, M.A., B.Litt., M.P., Hon. Empire Secretary of the Museums Association, declared open an extension designed to provide adequate space for the display of water-colours, and for the Arthur Hurdle (Topsham) Collection of Porcelain, Sheffield Plate, &c., which has been bequeathed to the city.

The Hurdle Collection, valued at almost £6,000, is particularly rich in Plymouth porcelain and in Chinese porcelain decorated in underglaze blue and the enamel colours of the *famille verte*, principally of the K'ang Hsi period. Early Worcester and other English porcelains which closely imitated Oriental models are also included, but it is the Plymouth porcelain, a representative collection of thirty-two figures and twenty-seven other pieces, and containing a number of rare and unique specimens, which is particularly noteworthy. This addition to the permanent collections of the museums renders them the most extensive and valuable collection of the historically important Plymouth porcelain in the country, and an invaluable reference collection for connoisseurs. The total number of Plymouth pieces in the collections at Plymouth now approaches 200, to which must be added some eighty pieces from the daughter factory of Bristol.

Among the Plymouth figures in the Hurdle Collection are a unique set of four Seasons, about 12 in. high, very spirited in modelling, and in white, save for a slight tinting of the cheeks, and for flower sprays in gilt. The Schreiber Catalogue of the Victoria and Albert Museum attributes such a set of figures to Bristol, but West Country experts agree that they come from Plymouth. Perhaps they strengthen the suggestion that the



TWO OF "THE SEASONS"

From the Arthur Hurdle Collection at Plymouth

models of Cookworthy's figures went to Bristol along with the patent rights. A set of four Continents in white are of interest, as are the Four Elements—Earth, Air, Fire and Water. Among the domestic pieces, one of the most interesting is a teapot with an Oriental flower decoration on a yellow ground. Pieces exhibiting the yellow ground are somewhat rare. Among the English porcelains are Chelsea figures of Europa and the Bull, Sportsman and Gardener and Companion, and four Bow figures in white of musicians.

C. C.

WE HAVE MUCH PLEASURE IN DRAWING ATTENTION HERE TO Mr. Meatyrd's advertisement on p. xv. The items listed in his catalogue vary in a most stimulating manner; Rubens, Rowlandson, Rutherford, Mark Gertler, John Glover, Albert Goodwin, for example, find themselves close neighbours, proving that the lover of the old, the not so old, and the quite new are likely to happen upon something to interest them.

IN COMMEMORATION OF THEIR SEVENTIETH ANNIVERSARY, Messrs. M. Harris & Sons have issued a pamphlet called "A Pictorial Display of Old English Furniture." It is copiously illustrated and gives information on this old-established firm's various activities and services.

MR. LEONARD KNIGHT HAS ESTABLISHED HIMSELF AS A DEALER in antiques at 75, Jermyn Street. From our visit to his show-rooms we can confirm that his firm are specializing in fine specimens of XVIIIth-century English furniture, particularly in small pieces of fine quality and good colour, and with items that have some special features to recommend them.

#### OUR COLOUR PLATES

CHOOSING. By G. F. WATTS, O.M., R.A. (1817-1904)  
Oil painting on panel, 18½ in. by 14 in. Painted in 1864.

From the collection of the late Lord Faringdon.  
In the possession of Kerrison Preston, Esq.

See note on p. 318.

THE BROKEN TREE. Probably after Yang Sheng  
(VIIIth century).

See review: Early Chinese Paintings from A. W. Bahr's Collection, p. 309.

CHRIST WITH THE CROSS. Circa 1580. By El Greco.  
Original 25 in. by 20½ in.

See notice on the Spanish Art Gallery Exhibition,  
p. 313.

#### HERCULES SEGHERS

SIR.—I am preparing a publication on Hercules Seghers's paintings, with as many illustrations as possible.

If any of your readers possess paintings or drawings by this master, I shall be grateful if they will kindly communicate with me. If a photograph is available, it will be extremely helpful.

Yours faithfully,

5, Gloucester Mansions,  
Harrington Gardens,  
London, S.W. 7.

C. ZILVA.



THE WHITE LODGE. Wood-etching. 6½ in. by 9½ in.  
By BEATRICE CHRISTY

Published by Godfrey Barclay, 11, Hanover Street, W. 1.

The above is a reproduction of a charming new view of White Lodge by that gifted wood engraver, Beatrice Christy. The Queen and Queen Mary have both bought proofs of this engraving, as they did of the earlier print of the same house which was the first home, after their marriage, of the King and Queen and also the home of Queen Mary in childhood. A reproduction of the earlier print appeared in our June number of this year.



# ART IN THE SALEROOM

PICTURES AND PRINTS : FURNITURE : PORCELAIN  
AND POTTERY : SILVER : OBJETS D'ART

THE two leading London art auctioneers are holding sales in early December, which will attract the keen interest of art collectors and dealers throughout the world, and it is interesting to note that in both cases the collections are the property of important American collectors. Messrs. SOTHEY AND Co. are holding a four-day sale of the final portion of the famous Schiff Library, and Messrs. CHRISTIE, MANSON & WOODS are selling on December 14th the well-known collection of Old English and foreign silver removed from St. Donat's Castle, Wales, the property of Mr. William Randolph Hearst.

## THE SCHIFF LIBRARY

This, the third and final portion of the famous library formed by the late Mortimer L. Schiff, Esq., to be sold by Messrs. SOTHEY on December 6th, 7th, 8th and 9th, contains two thousand four hundred and ninety-three lots, of which the Elzevir Series is of remarkable quality, no less for its handsome old bindings than for its comprehensiveness, and contains particularly, what is no doubt the finest copy in existence, that great favourite among collectors, the *Pastissier Francois*; this was formerly in the Carnarvon Library, and is entirely uncut. There are also over two hundred of Voltaire's works, including the *Œuvres* of 1738-39, with autograph editions and corrections; the *Œuvres* of 1751, with eight of Eisen's drawings; the *Henriade* of 1770, containing the only example in private hands of the tirage, a part of the portrait; the *Lignerolles* copy of the *Pucelle*, 1756, with thirty drawings inserted and in a fine inlaid binding; also many volumes of rare states of plates, extra illustration or association interest, and a number of minor rarities, some from the Rattier, Paillet and other well-known libraries. There are also many printed books of considerable importance apart from their bindings, foremost among them is a fine Caxton, the *Blandford-Huth*, copy of *Cireco*, *De Senectute*, 1481; the "Columbus" *Psalter* of 1516, printed on vellum, and formerly in the Pembroke and Hierta Libraries; the *Villon Recueil et Histores des Repues Franches*, 1495; Thomas Betson's *Ryght Profytable Treatyse*, and of a later date the famous *Cleveland-Demidoff-Rahir* copy of *Ovid's Metamorphoses*, 1767-70, one of the only three which contain the preliminary etchings for the plates. There is also an important illuminated manuscript, a *Book of Hours* containing the Arms of Josse Van Varssemaere, Burgomaster of Bruges in the first half of the XVth century, and in inlaid binding by Jean-Pierre Jubert. The less specialised part of the sale includes four books bound for Grolier and with distinguished subsequent pedigrees; an attractive *Mahieu*, formerly in the Britwell Collection; a quarto *Canevari*; and a rare *Wotton*.

## THE HEARST COLLECTION OF SILVER

On December 14th Messrs. CHRISTIE, MANSON & WOODS are selling the well-known and important collection of Old English and foreign silver, removed from St. Donat's Castle, Wales, the property of William Randolph Hearst, Esq., a part having been sold by Messrs. SOTHEY earlier in the year. There are in all one hundred and forty-six lots, each of them individual pieces of great



COMMONWEALTH POSSET POT AND COVER. By JAMES BIRKBY HALL, circa 1650 (left)  
CHARLES II POSSET POT AND COVER, maker's mark F.L., with a bird below in a heart, circa 1665 (right)  
From the Hearst Collection, to be sold by Messrs. Christie, Manson and Woods on December 14th



ALMANAC DE GOTHA (lt), KALENDARIO MANUEL (rt)  
From the Schiff Library. To be sold by Messrs. Sotheby from December 6th to 9th.

rarity such as the *Boston Oar*, 38½ in. long, by Benjamin Pyne, 1725, which is a silver-gilt mace in the form of an oar, the blade chased with the Arms of Boston and engraved with the date 1725, and on the reverse with the Royal Arms as borne by Queen Elizabeth, which would suggest that this oar was made to replace an earlier one of the Elizabethan period; a George I large silver-gilt punch-bowl, 15 in. diameter, 9 in. high, by Thomas Farrer, 1722; a George I silver-gilt rose-water ewer and dish, the ewer 13½ in. high, the dish 26½ in. diameter, by David Willaume, 1718; a pair of Queen Anne silver-gilt ewers, 11½ in. high, by Simon Pantin, 1713; a Queen Anne two-handled wine cistern, by Philip Rolles, 1712; the great mace and sword of the Ancient Corporation of the city of Galway, which was brought to an end by the Municipal Corporations Act of 1841. The last mayor, Edmond Blake, of Furbough Castle, was a creditor of the city for a considerable sum in arrears of salary, and in default of funds the corporation at its last meeting voted him the sword and mace in discharge of the debt, and they thus became his absolute property; a Queen Anne monteith bowl, 12½ in. diameter, by Isaac Dighton, 1703, which was probably presented by Queen Anne to Captain Jennings of the *St. George* in connection with the Battle of Malaga; a Queen Anne peg tankard and cover, 7½ in. high, by Alexander Roode, 1702, which is traditionally said to have been made from silver captured at the Battle of Vigo Bay and divided among the officers; an American plain tankard and cover, 6½ in. high, by John Edwards, Boston, circa 1700; a William and Mary toilet service by Anthony Nelme, 1691; a Commonwealth silver-gilt vase and cover, 14½ in. high, 1685, maker's mark "R.N." between mullets, perhaps for Richard Neale, which with another of the same year sold at these rooms on July 23rd, 1919, appear to be the only recorded examples of the Commonwealth period; a Charles II posset pot and cover, 1665, maker's mark "F.L." with a bird below in a heart, and another by James Birkby Hall, circa 1650 (see illustration); a Charles II large two-handled porringer, a cover and stand, 1662, maker's mark "R.F." between pellets; a Commonwealth peg tankard and cover, 7½ in. high, by John Plummer, York, 1657; a Commonwealth silver-gilt cup and cover, 13½ in. high, 1650, maker's mark "T.M." with cinquefoil and three pellets; a James I silver-gilt steeple cup and cover, 12½ in. high, by F. Terry, 1623; a James I silver-gilt rosewater ewer and dish, 19 in. diameter, ewer 11½ in. high, 1618, maker's mark indistinct; a James I silver-gilt flagon, 12½ in. high, 1607, maker's mark "I.A." in a shaped shield; an Elizabethan silver-gilt standing salt, 10½ in. high, 1585; an Elizabethan Nautilus cup with silver-gilt mounts, 10½ in. high, circa 1580; an Elizabethan tigerware jug with silver-gilt mounts,



DERBY GROUP OF LADY AND GALLANT  
ONE OF A PAIR OF DERBY MONKEYS  
From the Heneage Collection, to be sold by Messrs. Sotheby & Co.  
on December 8th

8½ in. high, 1566; a Queen Mary tigerware jug with silver-gilt mount, 6½ in. high, 1557, maker's mark a bird; the Gifford mazer, 4½ in. high, 5½ in. diameter, circa 1565, engraved with the inscription "Ex dono Johannis Gifford A 1566," which has been suggested refers to the John Gifford, who was an Utter Barrister of the Middle Temple. The Pascal Lamb, which decorates the boss of the mazer, was adopted as the badge of the Middle Temple in 1638, and is thought to have been in use before that date, which suggests that the mazer may have been presented by John Gifford to the Middle Temple in 1566; the Fergusson mazer, 7½ in. high, 8½ in. diameter of bowl, the

mounts by Adam Craigie, Edinburgh, Deacon James Mosman, circa 1575. It is recorded in the legends of the Fergusson family record that the mazer was a gift from King James VI of Scotland to David Fergusson; the Temple Newsam mazer, 6 in. high, 6½ in. diameter, the bowl circa 1470, the stem and central plaque, circa 1600, engraved with the crest of Lee, Baronets of Ditchley and Quarrendon, maternal ancestors of the present Lord Halifax, and bearing the inscription "Quod wele ware hym yatqyste inwhome yathe myght tryste," which can be identified as the opening couplet of an early English song on true and false friendship, which appear with two others in Royal MS. 17.B XLVII at the British Museum, and what seems to be a complete set of twelve lines is preserved, with full contemporary musical setting in the early XVth century "Howard de Walden" MS. at the University Library, Cambridge (Add. 5943, No. 4); and the famous Pusey horn, an Anglo-Saxon oxhorn with English silver-gilt mounts of the XVth century, bearing the inscription, "I King Knowde (Canute) give William Pewse (Pusey) this horn to hold by they land," of which

THE BOSTON OAR,  
38½ in. long, by BENJAMIN  
PYNE, 1725 From the Hearst  
Collection, to be sold by  
Messrs. Christie, Manson and  
Woods on December 14th

traditional history says that Canute being in camp in the neighbourhood of Pusey and the Saxons at a few miles distance, the King received intelligence from an officer of his army, who, in the disguise of a shepherd had got into the enemy's camp, of an ambushade formed by the Saxons to intercept him. This intelligence proved true, and the King escaping the danger,

gave this manor to the officer and his heirs for this service to hold by tenure of this horn. The horn is one of the remaining few, and certainly the best known specimen of objects held in connection with the tenure of "Cornage," and was the subject of an action brought for its recovery by Charles Pusey before Lord Chancellor Jeffries in 1684, when (according to Hickes) it was produced in court, and with universal admiration received, admitted and proved to be the identical horn by which as a charter Canute had conveyed the Manor of Pusey seven hundred years before.

#### JEWELS

On December 7th, Messrs. CHRISTIE, MANSON & WOODS are selling the final portion of the important casket of jewels, the property of the late Mrs. A. A. Watney Weguelin, and illustrated is a superb diamond plastron, formed of a double bow of pierced floral design united by a marquise-shaped link, the centre set with a single similarly shaped stone, and with two long pendants of similar design with diamond fringe—one stone is missing. Also to be sold is a pearl necklace composed of two rows of perfectly graduated and matched pearls of the finest orient, made up as follows: a row of ninety-one pearls, and a row of a hundred and five pearls, with a diamond snap formed as a rosette flanked by two rows of diamond collects; and another necklace composed of three rows of perfectly graduated and matched pearls of the finest orient, made up as follows: a row of forty-five pearls, a row of fifty-five pearls, and a row of seventy-one pearls, with a diamond marquise-shaped snap set with a single pearl.

#### FURNITURE

Messrs. PUTTICK & SIMPSON are selling on Friday, December 2nd, 1938, a fine collection of Old English furniture, including a Chippendale secretaire writing table, ten Chippendale chairs, a Chippendale bureau bookcase, an Early Georgian mahogany table on very unusual tripod, a set of six, and one elbow, Chippendale walnut chairs, and a Sheraton breakfront secretaire bookcase.

#### POTTERY AND PORCELAIN

On December 8th, Messrs. SOTHEY & Co. are selling the collection of Continental and English porcelain and pottery, also Chinese porcelain, the property of Claud W. Heneage, Esq., which includes a fine series of Meissen figures modelled by Kaedler and Reinicke; a Lille vase of classic form with the rare mark in red of a crowned dolphin, Leperre Durot, which was used as the factory was under the patronage of the Dauphin, and was the emblem of royal protection; porcelain of Chantilly, Menecy, Rournal, Arras, Ansbach, Doccia, and Sèvres; a rare Turin figure of the Virgin and Child, in blue, puce, and yellow robes, with the Vinovo mark in blue; also marked figures from Fulda, Höchst, Frankenthal, Ludwigsberg, Capo Di Monte, Vienna, Fürstenberg, Kloster-Weilsdorf, Volksted and Limbach; also English salt-glaze and Staffordshire pottery; Worcester porcelain; a rare and interesting Worcester figure of a Bacchic Child (see illustration), of which the combination of puce and blue and the modelling of the face and colouring of the eyes and cheeks are in the Worcester tradition, but the glaze is considerably clearer and free from the grey tone found on other Worcester figures; Derby figures from all periods, fine Bow, Longton Hall, and Chelsea figures (gold anchor mark), Rockingham, Spode, Nantgarw, Swansea and other porcelain with many famous patterns; also Chinese porcelain.

#### WILLIAM BLAKE DRAWINGS AND WOOD BLOCKS

On December 2nd, Messrs. CHRISTIE, MANSON & WOODS are holding a sale of pictures and drawings which is of particular interest, because it contains a number of works by William Blake, including a drawing, "The Infant Jesus Praying with Angels," signed with initials, 12½ in. by 13½ in.; a figure of a manon, apparently intended for that of an evangelist (perhaps Saint John in Patmos); four printed drawings; and a set of seventeen wood blocks for the woodcuts illustrating the first Eclogue of Dr. R. J. Thornton's Pastorals of Virgil, which are the only wood blocks which Blake cut, and their date is 1820-21.

#### RUFFORD ABBEY

The sale of the treasures of Rufford Abbey, which took place on the premises, commenced on October 11th, continuing for nine subsequent days, and prices were satisfactory. An oak coffer of the Elizabethan period fetched £157 10s.; a refectory table, English, late XVIIth century, £126; a set of three open armchairs of the James II period, £54 12s.; a set of seven chairs of the Stuart period, £94 10s.; an old Georgian giltwood table, 6 ft. 6 in. long by 3 ft. 9 in. wide, £56 14s.; a set of eight

## ART IN THE SALEROOM

Chippendale mahogany chairs, four contemporary and four of a later date, £483; a late XVIIIth century giltwood table, 20 in. by 17 in., £69 6s.; a set of three chairs of the Stuart period, £73 10s.; a Chippendale pedestal writing table, 5 ft. 3 in. by 3 ft. 3 in., £189; six mahogany Georgian chairs of the Hogarth type, the seats stuffed and covered in English petit point needle work with figure subjects and the Savile arms, in various colours, £304 10s.; a carved mahogany Chippendale fire screen with petit point needlework panel illustrating a group of figures playing backgammon, 34 in. by 24 in., £126; a Chippendale writing table, £63; a pair of Brussels tapestry panels of Romanesque ceremonial scenes, and two similar sections, £168; a series of three Brussels panels in fine colouring, dealing with classical romances, £141 15s.; two large panels and four sections of Brussels tapestries illustrating "Incidents in the Life of Jephtha's Daughter," £315; a Persian carpet, 15 ft. 6 in. by 11 ft. 4 in., £126; a Savonnerie carpet, 21 ft. 6 in. by 15 ft. 3 in., £157; a writing table of the William and Mary period, 3 ft. 6 in. by 2 ft. 6 in., £54 12s.; a cut crystal chandelier with branches for eighteen lights, £50 8s.; and a leather case containing an old ivory sextant and mathematical instruments, inscribed "Thomas Tuttell, Londoni fecit," 32 in. by 21 in., £194 5s.

### THE LAMPLUGH COLLECTION

On October 18th and following day, Messrs. SOTHEY & Co. sold on the premises the interesting collection of the Old Court House, Hampton Court, the property of Norman C. Lamplugh, Esq., the late XVIIIth century carved and painted wood figure of a negro, probably a Figure of Welcome from the Pump Rooms of Bath or Cheltenham, fetched £65; a William and Mary marquetry long-case clock, with straight moulded cornice, the movement by John Martin, London, which was formerly the property of Queen Adelaide, £42; an early George II mahogany "Cock Fighting" chair with original iron rail, openwork splat, £20; a Charles I bleeding bowl, 6 in. wide, London, 1625, £76; a Charles II Norwich tankard, maker's mark A. H. conjoined (Arthur Heaslewood), 1670, 6½ in. high, £48; and a bronze bust of Charles I, attributed to Hubert Le Sueur, the sculptor of the statue of this king at Charing Cross, £45; the Temple of Diana of Ephesus, stated to have been carried off from Italy to the Tuileries by Napoleon, £118; and four early XIXth century armchairs in the manner of Thomas Hope, £48.

### GLASS

On November 10th, Messrs. SOTHEY & Co. sold the fine collection of rare Gothic, early Renaissance, and later European glass, the property of a collector, which realised a total of £4,453; a green tinted "calligraphic" wine bottle by Willem van Heemskerck, signed and dated 1683, fetched £52; a green-tinted Guild Roemer, with globular bowl, Dutch or German, early XVIIth century, £60; a green-tinted "Nuppenbecher" of barrel shape, German, beginning of the XVIth century, £40; a rare tall cylindrical beaker (Roosstojke) of bluish green tint, German, XVIth century, £250; a green-tinted Roemer with wide flared bowl, German or Dutch, XVIth century, £180; a "Krautstrunk" beaker of cylindrical form, German, XVIth century, £44; a green-tinted flask (Kuttrolf) of flattened ovoid form, German, XVIth century, £125; a green-tinted "Maigelein" or wine cup of small cylindrical form, German, XVth century, £48; a large dark green glass beaker (Stangenglas), of cylindrical form, German or Dutch, XVIth century, £75; a large green Roemer of blue-green tint, Dutch, XVIth century, £110; a Saxon enamelled square bottle, painted in front with the Matthias arms, below the name "Michael Matthias" in black on a white label and above the date 1644, £75; a German blue-tinted jug, early XVIIth century, £50; a Nuremberg blue-tinted and engraved goblet, in the manner of Stephan Schmidt, XVIIth century, £70; a magnificent stipple decorated goblet by Frans Greenwood, signed and dated, 1747, £320; and another by the same master, signed and dated 1743, £200; also a fine stippled marriage goblet, probably by W. Sautijn, commemorating the marriage of Adriaen Gevers to his first wife Maria van Neck, £70.

### THE HOO, WHITWELL, HERTS

On October 20th, Messrs. CHRISTIE, MANSON & WOODS sold on the premises the contents of The Hoo, Whitwell, Herts, the property of the Right Hon. the Viscount Hampden. An Old English carpet made in 1840, to the order of Thomas, twenty-third Baron Dacre, fetched £157 10s.; a George I black lacquer chest, 37 in. wide, £126; and Old English giltwood centre table, 48 in. wide, £63; a miniature ivory pedestal of architectural form, 13 in. high, XVIIIth century, £60 18s.; a bronze group of Neptune with Sea-Horses, after G. Bernini, 25 in. high,



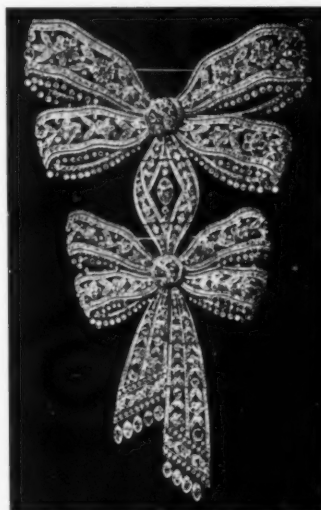
WORCESTER FIGURE OF A BACCHIC CHILD  
ONE OF A PAIR OF BOW FIGURES

From the Heneage Collection, to be sold by Messrs. Sotheby & Co. on December 8th

£236 5s.; a Chippendale mahogany hanging display cabinet, 36 in. wide, containing five wax medallion portraits, £262 10s.; a pair of Old English mahogany pedestal writing tables with bow fronts, 40 in. wide, £315; a pair of Sheraton satinwood semi-circular commodes, 51 in. wide, £141 15s.; a pair of Old English mirrors, in rectangular white and giltwood frames of shaped outline, 7 ft. 6 in., XVIIIth century, £105; a pair of gilt-wood overdoors of shaped rectangular outline, pierced and elaborately carved with shell and scroll-work, containing paintings of views of Venice, 50 in. high by 42 in. wide, XVIIIth century, £79 16s.; a Chippendale mahogany upright cabinet, 24½ in. wide, £241 10s.; a pair of Adam mahogany urns and pedestals, 6 ft. high, £173 5s.; and a suite of Old English mahogany furniture, comprising three settees, 7 ft. 9 in. long, and six armchairs, £126.

### SILVER

On November 3rd, Messrs. SOTHEY & Co. sold the collection of Old English and foreign silver, the property of Major E. Knatchbull-Hugessen, removed from Gawdby Hall, Harleston, Norfolk. A George II salver, by John Tuite, London, 1736, fetched £21; a George I pear-shaped teapot, 5½ in. high, by Edmond Pearce, London, 1716, £68; a set of three Queen Anne castors, by Charles Adam, London, 1708-09, £52; an Elizabethan Apostle spoon in superb condition, silver gilt, St. Bartholomew with a barbed and seeded rose on the nimbus, the tapered stem of hexagonal section and the back of the bowl pricked with the monogram I.G., maker's mark a crescent enclosing W. London, 1600, £78; a Charles I Apostle spoon, maker's mark T.P. in a shaped shield, London, 1648, £32; and an exceptionally fine early XVIIth century star-shaped watch, parcel-gilt, by David Ramsay, signed "David Ramsay, Scottes, me fecit," £460.



DIAMOND PLASTRON

From the Watney Weguelin Collection, to be sold by Messrs. Christie, Manson & Woods on December 7th



# HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

D. 56. ARMS ON LEEDS POTTERY, *circa* 1790.—Arms: Argent a chevron between three hawks' heads erased sable, Honywood, charged with the badge of a Baronet, and impaling quarterly 1 & 4: Or three torteaux, Courtenay; 2 & 3: or, a lion rampant azure, Redvers.

This service was made for Sir John Honywood, 4th Baronet of Evington, co. Kent, M.P., on his marriage December 13th, 1788, to Frances, daughter of William, 2nd Viscount Courtenay, of Powderham, co. Devon. He died March 29th, 1806.

D. 57. CORONET AND CYPHER "P.A." ON SILVER-GILT TANKARDS, LONDON, 1769 and 1784.



The coronet as shown is that of a Prince or Princess of the Royal House of England, and apparently the only person to whom the cypher can apply at the dates of the silver is the Princess Amelia, second daughter of George II. She was born June 10th, 1711, and died, unmarried, October 31st, 1786.

D. 58. ARMS ON SILVER URN, LONDON, 1781.—Arms: Argent a lion rampant sable, impaling argent a bend engrailed gules between two cotises sable.

These are the Arms of Vaughan or Williams, impaling More, of Norfolk.

D. 59. ARMS ON SHEFFIELD PLATE COVER.—Arms: Sable a chevron between three fleurs-de-lis argent. Crest: An arm embowed in armour proper, grasping a fleur-de-lis as in the Arms.

These are the Arms of Vaughan, or of Bodwrdar, of Bodwrdar, Wales.

D. 60. DEVICES ON TWO SMALL SILVER MACES, dated 1702 and 1704.—1. Shield charged with a castle. 2. Queen Anne's cypher with crown, rose and thistle. 3. The Irish harp. On either side of the shield the letters G. and M. On one handle is engraved "Peter Caldwell, 1702," and on the other "Roger Quarles, 1704," both being designated as "Upper Leader."

The city of Northampton once used a castle for a device, and were later granted Arms of "A castle supported by two lions rampant." The Quarles family lived at Ufford, co. Northampton, and a Roger Quarles, son of George Quarles, of Ufford, by Catherine, daughter of Sir John Chaworth, was born there about 1618, which appears to indicate that the maces had some connection with the Guild Merchants of Northampton.

D. 61. (1) ARMS ON CHINESE PORCELAIN SERVICE, *circa* 1735.—Arms: Sable a fess between eight billets or. Crest: Out of a ducal coronet or a leopard's head proper.

This service was probably made for Richard May, of Hadlow, co. Kent, who died May 22nd, 1754.

(2) ARMS ON SILVER TRAY, LONDON, 1816.—Arms: Accolée: Dexter, the Royal Arms charged with those of Hanover in pretence, with a label of three points, encircled by the Garter. Sinister, the Royal Arms similarly charged with an inescutcheon and surrounded by a laurel wreath.

This tray was engraved for H.R.H. William Frederick, 2nd Duke of Gloucester and Edinburgh, K.G., G.C.B., Field-Marshal in the Army, on his marriage July 22nd, 1816, to the Princess Mary, 4th daughter of King George III. The Duke of Gloucester, who was the only son of the first Duke, and grandson of Frederick Lewis, Prince of Wales, K.G., died, without issue, November 30th, 1831. His wife died April 30th, 1857.



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